CULTURAL CONTRIBUTION OF SATAVAHANAS'

IN THE HISTORY OF DECCAN

A

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ABSTRACT

Of Ph.D. thesis entitled:

"CULTURAL CONTRIBUTION OF SATAVAHANA'S IN THE HISTORY OF DECCAN"

The history of South India begins from the history of Satavahana. The history of Satavahanas has been studied up till now in a political history view point and the socio cultural history of the period has remained unexplored. There is a need to study cultural history in a new sociological view point. Social and cultural aspects of the period require a serious treatment. Satavahana's or Shaliwahana's dynasty has played an important role in the history of South India, when fortunes of Indian culture were flourished. Satavahana dynasty has contributed a great deal for enriching Indian culture. The Satavahana's ruled for more than four centuries and provided peace and glory towards the history of Deccan. While there was uncertainty and instability in South India, Satavahanas' contributed a great deal in the field of art, literature, and culture. They not only ruled south India but also they ruled entire sub continent and which was vast geographical and cultural expression. Pratisthan or Paithan was a capital of this dynasty and it was epi-centre of socio economic and cultural change, which continued for more than three hundred years. Trade and commerce accelerated and equally art and architecture also flourished in the region. Activity of scooping of rock cut caves began for the first time in the Deccan. Further local literature in Paishachi or Prakrit language received tremendous impetus. There was all round development in different aspects of cultural life. In this research work cultural history of Satavahanas will be properly highlighted, which was not thoroughly explored up till now.

Findings:

Major findings are drawn on the basis of testing of hypothesis and verification of objectives. For this purpose as per theoretical frame of the subject as per guidelines in the sources of historical studies, all types of sources such as literary, archeological and folk tales were collected and ideas were testified and examined by examining these

facts. The major findings are based on new outlook and new vision. The new sociological approach has helped to evolve these findings.

On the basis of the detailed facts and figures collected and sources explored the following major findings have been presented here:

1. The Satavahana period witnessed all round development in Deccan and this had reflected in the well developed cultural life of the period. The material as well as spiritual development was parallel in the period.
2. The political stability had led towards social peace and economic prosperity. The trade and commerce had flourished a great deal for betterment of cultural life.
3. All the three major Indian religions – Hindu, Buddhist and Jainism were living together side by side and the harmony in religious life was responsible for enhancing productivity of the period.
4. The art and architecture and literature flourished in the period due to proper support provided by the Satavahana rulers. The cave temples were carved out. Numbers of literary works were produced. Hala's Gatha Saptashati and Gunadhaya's Brahatkatha amply testifies this fact.
5. Literature in Prakrit language flourished a great deal. Fine arts also developed the reflection of material inscriptions in Pitalkhora caves and some panels in Aurangabad caves amply testify the phenomenon.
6. There was a correlation in political, social and economic life leading towards overall development of cultural life in a systematic manner.
7. The well developed cave architecture in western India reveals that there was a neat development of the art and architecture in the period. The cave temples at Nasik, Karle, Rajtadag and Naneghat amply testify this fact.
8. The development of spiritual knowledge and secular aspects go hand in hand leading towards stability and prosperity of life.
9. The Satavahana rulers were progressive. The flexible social and religious life led towards social and economic development reaching cultural life at height.

Chapter Summary:

In this research work following chapters were explained and brief summary of each chapter is presented below:

Chapter I: The Historical Background:

In this chapter brief political history of Satavahanas was described as a background to the Cultural Revolution during the period. Sources of history, objectives, significance were also highlighted and future line of study was illustrated..

Chapter II: Research Methodology:

In this chapter historical method and sociological approach was briefly pin pointed. The archeological survey method has been explained. Further important excavation reports and their content were judged carefully to support cultural life of the period.

Chapter III: Review of Literature:

In this chapter review of literature was undertaken. Entire subject in three catagories, such as International, National and Local studies.

A limitations a earliear scholars were noted and future challenge were discus.

Chapter IV: Socio Economic Life:

This chapter has illustrated social dynamics and prosperity in the economic field which was based on trade and commerce. Free trade was able to establish quality of Indian products in the global market.

Chapter V: Harmony in Religious Life.

The Satavahana rulers were followers of Vedic religion but they supported Buddhism in a catholic manner. Their tolerance towards Buddhism and Jainism was a high magnitude.

Chapter VI: Contribution in the Field of Art and Architecture:

In this chapter important outstanding Buddhist caves of Satavahana period prevailing at Nasik, Aurangabad and Bombay-Pune belt were documented and studied properly. The study of sculptures, important master pieces, dress design, costumes and coffiure, ornamentation, dance and music as well as some other aspects which were highlighted here.

Chapter VII: Flourishment in Literature:

The study of few important works written by Hala Gunadhaya was conducted in this chapter. Buddhist and Jain literature were also summarized. The folk tales were also documented.

Chapter VIII: Conclusion:

In this chapter first brief summary was presented, important findings as conclusions were drawn and new theoretical interpretation was also highlighted.

New Theory:

Satavahana period thus witnessed all round progress in southern Deccan leading towards golden age. Their empire had spread from the bank of Godavari river to her merger in the sea. As per Magasthenise's Indica had more than 30 metro cities flourished in their rule. They had very powerful and flourishing trade centers in the Deccan, which were well connected with sea routes to Greek and Roman empires. The entire balance of trade was in their favor and continuous gold and silver ornaments were exported through ports. The Indian trade was demanded on large scale and Paithani sarees, woven by skilled artists were largely demanded in western countries.

The study of Satavahana's cultural contribution can lead to understand their artistic achievements in the excellent forms of art work in the field of sculptures, textiles and jewelry as well.

7.8. Summary:

Thus in this study a new approach towards the cultural life was developed. In the ancient period the GDP in Satavahana period was more than 30% flourished in the Satavahana period. The Western Deccan witnessed all round development in the Satavahana period. A steady and continuous development of these centers led towards stability in political and social life which was responsible for economic prosperity. The economic prosperity had led towards development in the field of cultural life. The overall development awareness was created in Deccan and the society as a whole witnessed a high water mark in every field of political life revealing significant growth in cultural life.

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CHAPTER I

THE HISTORICAL BACKGROUND

1.1. Introduction

1.2. Satavahana administration

1.3. Early Satavahanas

1.4. Later Satavahanas

1.5. Cultural historiography

1.6. Sources of history

1.7. Political history

1.8. Objectives

1.9. Significance of study

1.10. Historical sociology perspective

1.11. Future line of study

1.12. Summary

CHAPTER I

THE HISTORICAL BACKGROUND

1.1. Introduction

With the fall of the Maurya Empire, most of the vassal states declared independence, and the great empire built by Ashoka and his predecessors lay in fragments. There was much feud and conflict among these small states. The rise of the Satavahana Empire in south-central India provided much-needed peace and stability to the land.

The Satavahanas find mention in the Puranas, sacred Hindu texts, but their rise to prominence was led by Simuka, who declared his independence from Mauryan rule in about 230 BC. He then embarked on conquests of Malwa and Maharashtra, and annexed parts of western and central India. Simuka's brother, Krishna, reigned next. He added Nasik to the kingdom. Krishna was succeeded by Malia Satakarni and Purnothsanga.

Satakarni I, the next king, was the greatest Satavahanan emperor. He ruled for fifty-six years and annexed Berar, Malwa, and many southern states. He performed the traditional Ashwamedha and Rajasuya sacrifices that declared his supremacy. Satakarni II, the next king, conquered Pataliputra and Kalinga. By this time, the Sakas and the Greeks had started to trouble the Satavahana Empire.

Satavahana's or Shaliwahana's dynasty has played an important role in the history of South India, when fortunes of Indian culture were flourished. Satavahana dynasty has contributed a great deal for enriching Indian culture. Arun Bhattacharjee has rightly observed that "It was the Satavahanas who were the first to build up an empires and political unity in south India for three long centuries. They left behind a political and cultural legacy. It was they who having extirpated the foreign rules of the

Sakas, Pahlavas and Yavanas, saved the purity of Indian cultures from the hands of foreign tormentors."[1] The role, relevance and efficiency of Satavahanas dynasty lies in their cultural contribution. The cultural contribution of Satavahanas is the focal point of this study. Further it has been observed that "The capital Pratisthan was the focal point of Indian culture and civilization. In Ptolemy's geography and Gunadhya's Brihatkatha are recorded the contribution of Pratisthan to the culture, religion, art and literature of India." [2] Pratisthan or Paithan has also revealed remains of Indian cultural heritage.

The rulers from Satavahana dynasty are also known as the Andhras on the basis of their reference in Puranas. It was a dynastry, which ruled in Southern and central India starting from around 230 BCE. Satavahanas were the first ancient dynastry of Maharasthra. The rulers from this dynastry had occupied a major part of southern India which included modern Maharashtra, Andhra Pradesh and part of Gujrath and Karnataka statses. Satavahana empire noted for artisitic development and lastred for almost five centries but eventually collapsed. Many other kingdoms arose in the reins of Satavahanas and they continued Satavahana's tradition of art and architecture as well as sculptures. There exists a controversy about the ending time of the dynasty but thse most liberal estimates suggest that it lasted about 450 years. The regime of Satavahans is praised for establishing peace in the country in genral and South India in particular. There were onslaughts of foreigners on their regime after the decline of Mauryan Empire. They put a strong existence to the Sakashatrapa invaders and provided peace to the Deccan which led to the flourishment of cultural life which has been studied in this work.

Stvahana [3] or Andhra Empire, was a royal Indian dynasty based from Dharanikota and Amaravati in Andhra Pradesh as well as Junnar (Pune) and Pratisthan (Paithan) in Maharashtra. The territory of the empire covered much of India from 230 BCE onward. Although there is some controversy about when the dynasty came to an end, the most liberal estimates suggest that it lasted about 450 years, until around 220 CE. The Satavahanas are credited for establishing peace in the country, resisting the onslaught of foreigners after the decline of Mauryan Empire.

Sātavāhanas started out as feudatories to the Mauryan dynasty, but declared independence with its decline. They are known for their patronage of Hinduism and Buddhism which resulted in Buddhist monuments from Ellora (a UNESCO World Heritage Site) to Amaravati. The Sātavāhanas were one of the first Indian states to issue coins struck with their rulers embossed. They formed a cultural bridge and played a vital role in trade as well as the transfer of ideas and culture to and from the Indo-Gangetic Plain to the southern tip of India.

They had to compete with the Sungas and then the Kanvas of Magadha to establish their rule. Later, they played a crucial role to protect a huge part of India against foreign invaders like the Sakas, Yavanas and Pahlavas. In particular their struggles with the Western Kshatrapas went on for a long time. The great rulers of the Satavahana Dynasty Gautamiputra Satakarni and Sri Yajna Sātakarni were able to defeat the foreign invaders like the Western Kshatrapas and stop their expansion. In the 3rd century CE the empire was split into smaller states and later on it disintegrated.

Satavahanas ruled for a long time and when they were at the peak of power they were catholic and tolerant rulers. Bhandarkar is of the view that the names Gopala, Vasudeva, Vishnupalita occurring in the epigraphs of the period indicate the development of Vaishnavism in this period."[4] Thus the Satavahana rulers were followers of Vaishnav religion, but during their reign Buddhist art and architecture had flourished a great deal. All round development in art, architecture and literature was recorded and the period witnessed peace and glory in different walks of life.

Satavahana's were the first solid and strong dynasty of south India. The Satavahanas ruled for more than four centuries and provided peace and glory towards the history of Deccan, while there were uncertainty and instability in south India. R.C. Majumdar and others have observed that "The southern potentate who put an end to the rule of the Sungas and the Kanvas is described in the Puranas as an Andhra a name applied to the people of the Telugu speaking tract at the mouth of the Godavari and the Krishna." [5] In Puranas this dynasty is referred as Andhrabhrati. Some scholars ascribe them to Andhras and the others to Kanadas. It has been observed that

“In contemporary epigraphic records, however, kings of this line are invariably referred to as Satavahana and a district of the Satavahanas has been proved to lie in the neighborhood of Bellary in the Kanarese area of the Madras Presidency.” [6] However the historical records and archaeological remains prove that the origin home of Satavahanas was Pratisthan or Modern Paithan in Marathwada region of Maharashtra, which was earlier up to 1948 in Hyderabad state.

It has been further observed that “The memory of the dynasty lingers in the story of ;the king Salivahana famous in Indian folk lore. This legendary hero seems to have appropriated to himself the glorious deeds of several distinguished members of a long line of emperors of the Deccan. [7]

Among all the factors cultural contribution was mostly significant. Satavahanas contributed a great deal in the field of art, literature, and culture. They not only ruled south India but also they ruled entire sub continent and which was vast geographical and cultural expression. Pratisthan or Paithan was a capital of this dynasty and it was epi-centre of socio economic and cultural change, which continued for more than three hundred years. Hermann Kulke and Dietmar Rothermund have noted that the central Indian empires of the Satavahanas dynasty showed a much greater continuity and stability.[8] The Purana texts even maintain that the dynasty ruled for 460 years, but these texts do not always provide reliable historical evidence. [9] Scholars feel difficult to search antecedents of this dynasty which belong to the great central India. [10]

Among the many South Indian dynasties, the Satavahana dynasty stands unequal and unparallel. Due to their bravery, welfare and benevolent approach, Satavahanas have marked on the wheel of history. In spite of scholarly works by R.G.Bhndarkar, K.A.N.Sastri, V.V.Mirashi, R.S.Morwanchikar, there is still further scope for understanding of cultural communication of Satavahanas in the right perspective.

Hitherto unexplored new angles can be brought to light for throwing new light on cultural history of Deccan.

The way in which Satavahanas have contributed to the culture of Deccan was unique. In the beginning political unity was achieved which lead to peace and glory. This

had contributed to the development of art, architecture and literature. The remains of the cultural glory are testimony of their past gigantic works, which have shaped history.

Among South Indian dynasties Satavahana dynasty is prominent and it has played a vital role in the rebuilding of Indian of Indian society and culture in Deccan. The entire process of this research work is Satavahana's cultural contribution to the history of Deccan, which has been examined here. This study is mainly based on the regional perspective. The Satavahanas ruled in Deccan on large scale. However, in this study their contributions to the region of Maharashtra has been carefully examined. A totally new approach based on sociology of culture has been developed in this research work.

The Satavahana dynasty has a glorious history of political as well as cultural achievements. The dynasty ruled from Paithan and protected successfully to the entire South India. This has led to the new impetus to development of Indian culture in the entire south.

All these facts are based on new sources. The puranas speak only of the Andhra rule and not of the Satavahana rule. On the other hand the name Andhra does not occur in the Satavahana inscriptions. There is a lot of controversy regarding the original home of the Satavahanas. The divergent views are there about their origin home from Andhra, Kerala and Maharashtra. Majority of scholars believe in the Pratisthan or Paithan as epicenter of their political power.

The kings represented in epigraphic records are mentioned in the Puranas as Andhras, Andhra-bhrityah and Andhrajatiyah. The Aitareya Brahman speaks of them as the degenerate sons of Visvamitra. Pliny the Elder refers to the Andhra as a powerful race which supplied the king with an army of 1 lakh infantry, 2 thousand cavalry and 1 thousand elephants.

The Satavahanas were also called the Andhra dynasty, which has led to the assumption that they originated in the Andhra region, the delta of the Krishna and Godavari rivers on the east coast from where they moved westwards up to the Godavari river, finally establishing their power in the west during the general political confusion on the breaking up of the Mauryan empire.

A contrary opinion has also been put forward that the family originated in the west and extended its control to the east coast, finally giving its name, Andhra to this region. Since the earliest inscriptions of the Satavahanas are found in the western Deccan, the later view may be correct.

The Andhras held a position of importance as early as the Mauryan period, since they are specifically mentioned by Asoka amongst the tribal people in his empire.

All these aspects can be very will illustrate with authentic endeavors.

1.2. Satavahana administration:

The Satavahana coins, inscriptions and literature are the rich source of our knowledge about their administrative system. In this period the South was ruled over by the monarchies. King was the highest official of the Government and his office was hereditary.

They did not assume high sounding titles. Similarly, the Satavahana rulers did not believe in divine rights of a king and they carried administration in accordance with the directives of the Dharma Shastras and the social customs. The king himself led his armies in the battle field and was commander-in-chief of his force.

There was also a council of ministers to aid and advise him for carrying out administration properly. The kind was the head of the Government as well as the protector to his people. The people were involved in decision making and their opinions were respectable at every level. Good governance was mainly possible due to the clear-cut vision of the states King and his ministers were responsible for providing new ideas and new values in the day to day administration. People's interests were protected on large scale. Public grievances were well heard and there was an effective mechanism of redressal of their complaints. Thus all these aspects were worth appreciable.

The Satavahana kings regarded their subjects as their own children and always looked after their welfare.

The Satavahana Empire was very vast. Their administrative system was feudal. They had divided their empire among a number of feudal chiefs who managed the land revenue system and looked after the administration.

There were three grades of feudatories – the 'Raja', the 'Mahabhoja' and the 'Maharathi or 'Senapati". The 'Raja' belonged to the highest grade. He had the right to impose taxes and to strike coins. The kingdom was divided into provinces and 'Janapadas' for administrative efficiency.

The highest official in a province was 'Amatya' or minister. His office was not hereditary. Men of proven ability were appointed to this official. Each unit had several villages. A village was administered by a 'Gramika'. There we several officials to help the king. Out of them, the most important were 'Senapati, 'Mahabhoja', 'Koshadhyaksha', 'Rajadoof, 'Amatya' etc.

There was also a special official called 'Uparakshita' who was charged with the duty of building caves etc. for the monks. The 'bhikshus' (monks) and Brahmanas were held in high esteem and they too observed and preached high standards of conduct. They were beyond the ordinary laws of the Government.

In this period, the local administration had its own importance. There were separate organization to look after the administration of the towns and the villages. The towns were administered by a body called the 'Nagarsabha' while in villages there were 'Gram Sabhas'. These organizations carried their functions independently without any interference.

The military administration of the Satavahanas was also quite efficient. Their army consisted of foot soldiers, cavalry and elephants. Foot soldiers or infantry was the backbone of the army and they formed the vanguard and were flanked on either side by horses and elephants. The soldiers used swords, spears, axes and arm ours as weapons of war.

It was by dint of efficient military administration that the Satavahanas succeeded in expanding their empires. They kept a regiment posted in each village for maintaining peace and order. They were maintained at the expense of the rural inhabitants.

This village was an important unit in the Satavahana administration. Right from central administration to the rural administration, every care was taken to protect the interests of the people. The Satavahana kings truly followed the principles of Kautiliya's good governance. Indian polity was modified and transformed by Satavahana rulers.

1.3. Early Satavahanas

The founder of the Satavahana dynasty was Simuka. He and his successors established their authority from the mouth of the Krishna to the entire Deccan plateau. According to the Puranas, the Satavahana king killed the last Kanva ruler of Magadha and presumably took possession of his kingdom.

The earliest of the Satavahana kings to receive wide recognition was Satakarni I, and this was due to his policy of military expansion in all directions. He is the Lord of the west who defied Kharavela of Kalinga and against whom the latter campaigned. His conquests took him north of the Narmada into eastern Malva, which at the time was being threatened by the Shakas and the Greeks.

Satakarni I gained control of the region of Sanchi, and an inscription there refers to him as Rajan Shri Satakarni. His next move was in the southerly direction and on conquering the Godavari valley he called himself Lord of the Southern Regions' (Dashing – pathapati).

The description of Satakarni I as ('Dakshina -pathapati) in the Nanaghat inscription of Nayanika proves that the Satavahana dominion was not confined to western Deccan alone, but included other areas of the Deccan and beyond Satakarni I performed two Asvamedha sacrifices and one Rajasuya sacrifice.

These Yajna sacrifices amply prove the glory of Satavahana rulers. The role, relevance and effectivity of these rulers can be very well illustrated on the basis of

inscriptions. The early Satavahana rulers had to face many problems in their efforts of political expansion. The early Satavahanas were the tributaries of Mauryan empire. After the fall of the imperial Mauryas the Satavahanas were able to rise like an independent political power and their ambitions were mostly increasing to gain sovereignty in the South India which made them responsible for consolidating political strength by keeping Paithan as a center and Godavari as a lifeline of their origin and expansion of political power.

1.4. Later Satavahanas:

After the reign of Satakarni I, the Satavahanas were driven out of the western Deccan by the Shakas of the Kshaharata clan. Coins and inscriptions of the Shaka Chief Nahapana have been found around Nasik, indicating the Shaka dominance in the area towards the close of the first century A.D. or the beginning of the second.

But it must have been soon after this that the Satavahanas regained their western possessions, for the coins of Nahapana are often found over-struck by the name Gautamiputra Satakarni, the king who was responsible for re-establishing Satavahana power in this region by driving out the Shakas.

Gautamiputra Satakarni (A.D. 106 -130) is said to have destroyed the power of the Shakas and the pride of the Khastriyas, promoted the interests of the twice-born and stopped the mixing of the four varnas. His achievements are recorded in glowing terms in the Nasik by his mother Gautami Balasri.

He ruled over a wide area extending from the Krishna in the south to Malwa and Saurashtra in the north and from Berar in the east to the Konkan in the west. To the Buddhists he made munificent donations. His patronage to Brahmanism is revealed by the epithet ‘Ekabrahmana’.

The later Satavahana rulers were weak and they were not able to overcome many difficulties. Thus after the Maurya rulers, later rules were not capable to continue their strong position.

1.5. Cultural Historiography:

In the "Pūrānas" and on their coins the dynasty is variously referred to as the Sātavāhanas or Sātavāhana, Sātakarnīs, Andhras and Andhrabhrityas.[11] A reference to the Sātavāhanas by the Greek traveler Megasthenes indicates that they possessed 100,000 infantry, 1,000 elephants, and had more than 30 well built fortified towns:

Next come the Andarae, a still more powerful race, which possesses numerous villages, and thirty towns defended by walls and towers, and which supplies its king with an army of 100,000 infantry, 2,000 cavalry, and 1,000 elephants.[12]

The Sātavāhanas ruled a large and powerful empire that withstood the onslaughts from Central Asia. Aside from their military power, their commercialism and naval activity is evidenced by establishment of Indian colonies in Southeast Asia.

In the realm of India history earlier political history was much focused and even in South Indian history the said phenomenon continued. Majumdar and others have described Satavahanas as southern potentate who had put an end to Sungas and the Kanvas. [13] R.S.Tripathi has presented a cultural approach to the history of Satavahanas. He has pointed that "Pious donors excavated Chityagrihas (temples) or caused caves to be made for the residence (layanas) of the Bhiksus and also adequately provided for their maintenance by depositing money on interest with guilds." [14] The worship of Siva and Krishna was popular. The Nanaghat inscription refers to other gods like Dharma, Indra, and guardians of the four quarters Yama, Varuna, Kubera, and Vasava. [15] The social harmony and cohesion was a great character of the period. The economic prosperity, cultural affluence and social peace were at its height at the prevalent time.

Allan points out that Sarvavarman produced the Katantra for the benefit of an Andhra king who was ashamed of his ignorance of Sanskrit and found Panini too difficult.[16]

Brahman Satavahanas neglected Sanskrit in favor of Prakrit. [17] There is a need to reexamine Satavahanas cultural contribution in a new angle.

The stereotyped political history must be reexamined and in new light on socio cultural contribution must be properly thrown. Here in this work a totally new comprehensive cultural perspective has accepted for highlighting cultural history of Satavahanas in the history of Deccan.

In the cultural historiography searching origin home is a challenging task. The origin of the Satavahanas is obscure. Some scholars connect them with the Satiyaputas of Asokan edicts, and the Setai mentioned by Pliny. Others give fanciful derivations of the name.[18] This shows deeply rooted cultural tradition of this dynasty. The ethnographic study has further illustrated that Whatever the exact significance of the terms Satakarni or Satavahana, the inscriptions of the dynasty suggest a Brahmanical ancestry. For in the Nasik inscription Gautamiputra is described as "the unique Brahman (eka Bramhana) in prowess equal to Rama (Parasurama)[19] This epigraphic evidence amply testifies bravery and glory of Satavahana dynasty. These facts further confirmed from the fact that he is called "the destroyer of the pride and conceit of the Ksatriyas." [20] The bravery of Satavahanas has been further authenticated by V.V.Mirashi and P.V.Ranade in their works. The author of the inscription thus regarded Gautamiputra as a great Brahman, a veritable Parasurama. [21]

Dr. P.V.Ranade in his books “The Satavahana Raj Kul of Paithan has focused on this Naneghat inscription as record of Satavahanas’ achievements. The present scholar along with his Guide, Dr. V.L.Dharurkar has visited Naneghat caves and studied these inscriptions by making content analysis of these records. Further the only images and the names of Satavahana kings are found in this Naneghat caves.

In the cultural history of Deccan the Satavahanas inscriptions have been studied by Dr. Bhandarkar, Dr. Mirashi, and P.V.Ranade and they have described both political as well as socio cultural contribution of this dynasty, which not only provided stability but provided an impetus for the growth of trade and commerce as well as art and architecture. All Satavahanas cave temples are located on ancient caravan root which

starts from Sopara (Suprak) and through Junnar, Ellora, Bhogwardhan, reaches to Tagarpura. The trading emporiums as well as art centers have flourished around these cave temples.

The Edicts of Ashoka mention the Sātavāhanas as feudatories of Emperor Ashoka. Fragment of the 6th Pillar Edicts of Ashoka (238 BCE), in Telugu (Brahmi), sandstone. British Museum.

The Sātavāhanas began as feudatories to the Mauryan Empire. They seem to have been under the control of Emperor Ashoka, who claims they were in his domain, and that he introduced Buddhism among them:

Here in the king's domain among the Yavanas (Greeks), the Kambojas, the Nabhakas, the Nabhapamkits, the Bhojas, the Pitinikas, the Andhras and the Palidas, everywhere people are following Beloved-of-the-Gods' instructions in Dhamma. Rock Edict Nb13 (S. Dhammika)

The Satavahanas declared independence some time after the death of Ashoka (232 BCE), as the Maurya Empire began to weaken.

It is believed that they were originally practicing Hindu religion (as per Sthala Purana of Amravati. [22]

Some rulers like Maharaja Satakarni are believed to have performed Vedic sacrifices as well. They were not only worshipers of Vishnu and Shiva but also respected Buddha, but also other incarnations of, Gauri, Indra, the sun and moon. [23] They were mostly Buddhistic Vaishnavites. Under their reign, Buddha had been worshiped as a form of Vishnu in Amaravati.[24]

We can understand different socio cultural changes in the cultural transition in Deccan during Satavahana period.

The study of etymology of different names appearing in the cultural history of Deccan show that Satavahana, Salivahana, Satakarni seem to be Snaskritised versions of the aboriginal name Satakani and appears as Salavahana in Prakrit vernacular then.

Satavahanas contributed a great deal for the development of local literature. Of the Sātavāhana kings, Hāla (r. 20–24 CE) is famous for compiling the collection of Maharashtri poems known as the Gaha Sattasai (Sanskrit: *Gāthā Saptashatī*), although from linguistic evidence it seems that the work now extant must have been re-edited in the succeeding century or two. The Lilavati describes his marriage with a Ceylonese Princess.

The Satavahanas influenced South-East Asia to a great extent, spreading Hindu culture, language and religion into that part of the world. Their coins had images of ships.

The Sātavāhana rulers are also remarkable for their contributions to Buddhist art and architecture. They built great stupas in the Krishna River Valley, including the stupa at Amaravati in Andhra Pradesh. The stupas were decorated in marble slabs and sculpted with scenes from the life of the Buddha, portrayed in a characteristic slim and elegant style. The Satavahana Empire colonized Southeast Asia and spread Indian culture to those parts. Mahayana Buddhism, which may have originated in Andhra (northwestern India being the alternative candidate), was carried to many parts of Asia by the rich maritime culture of the Satavahanas. The Amaravati style of sculpture spread to Southeast Asia at this time.

Art of Sanchi

The Satavahanas contributed greatly to the embellishment of the Buddhist stupa of Sanchi. The gateways and the balustrade were built after 70 BCE, and appear to have been commissioned by them. An inscription records the gift of one of the top architraves of the Southern Gateway by the artisans of the Satavahana Emperor Satakarni:

Gift of Ananda, the son of Vasithi, the foreman of the artisans of rajan Siri Satakarni. [25]

Throughout, the Buddhist art of the Satavahanas remained anionic, denying any human representation of the Buddha, even in highly descriptive scenes. This remained true until the end of the Satavahana rule, in the 2nd century CE.

In the Satavahana period Buddhism was in high tide because these rulers were tolerant and catholic. Hinduism, Buddhism and Jainism spread side by side during this phase.

Thus the scholarly works completed by many intellectuals amply throw light on missing gaps. The analysis and interpretation made by these scholars support to bridge gaps in various fields such as literature and architecture.

Understanding culture is just like looking in to a Lotus. As there are different petals of Lotus, the culture of a period has also many angles such as fine art, literature, paintings and sculptures, which can be unfolded in a systematic manner. All the aspects could be explored by earlier scholars which can be very will examined and newly interpreted to throw light on neglected aspects. Hence this study is significant enough to correlated various facts together.

The Satavahana rulers have enriched different aspects of material life at one hand and spiritual aspects of life on the other hand. The southern Deccan during the Satavahana period witnessed balance in both these areas. We can explore different dimensions of material and spiritual life in the period in a systematic manner.

There are different forms such as Mexican, sociological and nationalist to look at the problem. Hence the entire theme is explained in a sociological angle to examine different facts. The study of Satavahana period can be completed by examining different aspects in a right manner. The socio cultural phenomenon of Satavahana period reveals that this dynasty had rightly supported the creative genies in various fields for elevating standards of life, which reshaped in to a positive change. A new approach to

look at cultural history can help us in two ways. One way it can develop a new insight and other way it can further help to look at old sources in a new angle. The second approach has benefited here to look at the history of Satavahanas

1.6. Sources of history

The sources of Satavahana history loom large in many ways. There sources are varied in nature. What is required is a critical sense. Both Archeological sources and history sources are ample in nature and they require a new perspective to look at the cultural history. The epigraphic evidences are more largely available and to support the same, number of punch mark coins of varied nature are available in the Satavahana period. All these evidences can help to build the cultural history of Deccan on a large spectrum. The more better and rational understanding of cultural history can be possible by examining these sources in a balanced manner. A new outlook and new vision can be possible to look at all these aspects carefully.

- The sources of Satavahanas history are very scanty and they require proper correlation.
- V.D.Mahajan has observed that in the Eastern Deccan only seven inscriptions of Satavahana period are available.
- Puranas also throw a light on history of Satavahanas. Machaya Puran, Vau Puran, Bramhand Puran, are very important to understand the history of Satavahanas. Some Puranas have described 19 rulers and some other have described 30 rulers in the genealogy of Satavahana dynasty.
- Among the literary sources King Hala who was a poet has written a book in Prakrit language titled as “Gaha Saptashati” which is a collection of folk tells and throw light on social milieu and cultural ethos of the time. Hala’s book Lilavati also throws light on his military excavation.
- Gunadhya’s Brahatkatha Kosh was also written in Prakrit language and it has embodied many social myths and cultural realities.
- Number of Satavahana coins found at Paithan, Bhokardhan and Ter throw light on economic aspects as well as esthetic sense of rulers.

- The archeological excavations at Paithan conducted by M.G.Dixit and R.S.Morwanchikar and further Bhokardhan excavation conducted by R.S.Gupte and S.B.Deo, and Ter excavation by T.V.Pathey also throw light on Satavahanas cultural life. Very recently Sholapur University have conducted excavations at Shiur at Nanded district. This report is also useful.

1.7. Political history:

The political history of Satavahana period is full of ups and downs. Satavahanas ruled Deccan for more than 350 years continuously. Their political power was based on their military strength. The significant contribution of the services of rulers period that these rulers were of tremendous abilities both administrative and intellectual. Their clarity of good governance was very well developed by Satavahana rulers. They were able to involve people at large in the welfare mechanism. These rulers were perusing their policies effectively. They were able to transform the society around them. The political power was never misused by these rulers and they had tremendous control over their administrative system. Every care was taken by these rulers to stabilize education, health and social welfare. The art, architecture and literature was able to flourish due to patronage provided by these rulers in a systematic manner. The quality of life that was achieved and economic strength that was concentrated was based on their abilities of good governance and right knowledge evolved by them.

There are two divergent views about number of kings those ruled during his dynasty. Satavahanas have been referred as Andhrabhrati. The number of rulers also differs from each other. It has been rightly observed that “The Matsya Purana mentions 30 kings ruling over a period of 450 years. But the Vayu Purana states that although there were 30 kings only 19 of them actually ruled for only 300 years.” [26] Thus it can be safely said that Satavahanas ruled for a longer period and provided stability to Deccan below Godavari region.

Simuka (c.230–207 BCE)

After becoming independent around 230 BCE, Simuka, the founder of the dynasty, conquered Maharashtra, Malwa and part of Madhya Pradesh. He was succeeded by his brother Kanha (or Krishna) (r. 207–189 BCE), who further extended his state to the west and the south.

Not much is known about Simuka, the founder of the line, except that he subverted the Kanvas and the remnants of the Sutiga power. L. Prasad has rightly pointed that "He founded his independent kingdom in the later period of the first century B.C. and ruled for 23 years." [27] It has been rightly observed that "The first ruler of the Satavahana line was Simuka. According to Jaina tradition he became wicked after a time, was dethroned and killed at the end of a rule for twenty-three years." [28]

Kanva suzerainty (75–35 BCE)

Many small rulers succeeded Satakarni, such as Lambodara, Apilaka, Meghasvati and Kuntala Satakarni, who are thought to have been under the suzerainty of the Kanva dynasty. The Puranas (the Matsya Purana, the Vayu Purana, the Brahmanda Purana, the Vishnu Purana) all state that the first of the Andhra rulers rose to power in the 1st century BCE, by slaying Susarman, the last ruler of the Kanvas. [29] This feat is usually thought to have been accomplished by Pulomavi (c. 30–6 BCE), who then ruled over Pataliputra.

His brother Kanha (Krishna) succeeded him and extended the kingdom to west up to Nasik, if not beyond. [30] Thus he laid a solid foundation on Godavari River at Paithan and provided initial stability to the state. He was succeeded his brother Kanha (Krisna), and a Nasik inscription informs us that during his reign an inhabitant of the place had a cave made there. This clearly indicates Krisna's authority was recognized in the Nasik region. The epigraphic evidence of Krishna's rule reveals that he had established his influence over the Asmaka and Mulaka region and the area from the origin of Godavari to the below of the region of Nanded.

The third king, Satakarni, (c. 180-124 BCE) son of Simuka, appears to have been a considerable figure, according to the Nanaghat inscriptions [31] Satakarni made extensive conquests and performed two Asvamedha sacrifices. If he is identical with Satakarni mentioned in an inscription on the gateway of the Sanchi Stupa, we have got epigraphic proof that Central India was an early possession of the Satavahanas.

His successor Sātakarnī I was the sixth ruler of the Satavahana. He is said to have ruled for 56 years.

Satakarni defeated the Sunga dynasty of North India by wresting Western Malwa from them, and performed several Vedic sacrifices at huge cost, including the horse sacrifice – Ashwamedha yajna. He also was in conflict with the Kalinga ruler Kharavela, who mentions him in the Hathigumpha inscription. According to the Yuga Purana he conquered Kalinga following the death of Kharavela. He extended Satavahana rule over Madhya Pradesh and pushed back the Sakas from Pataliputra (he is thought to be the Yuga Purana's "Shata", an abbreviation of the full name “Shri Sata” that occurs on coins from Ujjain), where he subsequently ruled for 10 years.

By this time the dynasty was well established, with its capital at Pratishthānapura (Paithan) in Maharashtra, and its power spreading into all of South India.

He provided them peace and stability at one hand and they were able to support the cause of art and architecture in a rigorous way. Further it has been noted that the artists who carved on the Sanchi Stupa were the ivory workers of Bhogwardhan. (Modern Bhokardhan, Jalna District) and were specially engaged by Satavahana rulers for these minute carvings. L. Prasad had observed that “This great empires was established primarily by Satakarni-I. However, after his death the empire lost its strength. The widow of Satkarni queen Nayanika ruled for some time as guardian of her sons Satkarni and Vedsri but could not be much successful. Besides the Satavahana rulers had to fight with the Greeks, the Sakas and the Parthians at that time. The Sakas conquered Malwa and Kathiawar and in the later part of the first century AD succeeded in snatching away from Satavahanas the North western part of the south including

Nasik. Thus, not only the greatness of the Satavahanas was lost it seemed that the entire south India would be lost to foreigners." [32] Next, the similarity in the scripts of the Nanaghat and Hathigumpha inscriptions" shows that it was perhaps this Satakarni, whom Kharavela of Kalinga defied in the second year of his reign. The former's wife was Nayanika or Naganika, daughter of the Maharathi Tranakayiro of the Arigiya family, and she acted as regent during the minority of the princes Sakti-Sri and Veda-Sri. Then followed a period of darkness, until the curtain is lifted by Gautamiputra Satakarni. No doubt, the Puranas give a string of names, but unfortunately no coins or inscriptions have been discovered to corroborate them. One of these rulers, Hala, is credited with having composed a Prakrit anthology called Sattasai (Saptasataka). Towards the end of the first century A. D. the fortunes of the Satavahanas suffered an eclipse, as the Saka Ksartapas wrested Maharashtra from them.

The 1st century CE saw another incursion of the Sakas of Central Asia into India, where they formed the dynasty of the Western Kshatrapas. The four immediate successors of Hāla (r. 20–24 CE) had short reigns totaling about a dozen years. During the reign of the Western Satrap Nahapana, the Satavahanas lost a considerable territory to the satraps, including eastern Malwa, Southern Gujarat, and Northern Konkan, from Broach to Sopara and the Nasik and Pune.[33]

Gautamiputra Satakarni

The conquerors did not, however, long enjoy the fruits of their victory, for the Deccan was soon recovered by Gautamiputra Satakarni whose exploits are detailed in a Nasik inscription of the queen-mother, Gautami Balasri. [34] He is said to have crushed the pride and conceit of the Ksatriyas, and to have restored the observance of caste roles. He overthrew the Sakas, Yavanas, and the Pahlavas; destroyed the Ksaharatas; and re-established the glory of the Satavahana race. [35] The above claims obtain some confirmation from the names of the various countries that were under his dominations [36] they correspond roughly to modern Gujarat, Saurastra, Malwa, Berar, North Konkan, and the region around Poona and Nasik. That he deprived the Ksaharatas of their possessions is also apparent from the large Jogalthambi (Nasik) hoard containing silver

coins of Nasapana and his other pieces restrict by Gautamiputra Satakarni. He dedicated a cave at Pandu-lena near Nasik, in the 18th year of his reign; and he issued another inscription in the 24th year, granting a field to certain ascetics.[37] The latter record proves that he ruled for at least 24 years. K.N.Sastri has observed that "After half a century of great tribulation the Satavahana power made a sharp and total recovery in the reign of Gautamiputra Satakarni the greatest of the Satavahanas." [38] It has been further observed that "He also assumed the pompous title of raja raja and maharaja and took over the Khaharata prefix 'svami'. His brilliance as a soldier was supported by gifts of statesmanship and a resolute sense of public duty. [39] These qualities amply testify his genius administration. Further it has been rightly observed that "His administration was based on the twin foundations of static injunctions and humanism. He paid a great deal of attention to the amelioration of the conditions of the poor, weak and suffering. Towards the close of his resign either illness or military preoccupations made Gautamiputra associate his mother with himself in the administration of the country. [40]

Gautamiputra Satakarni (78–102 CE)

Eventually Gautamiputra (Sri Yagna) Sātakarni (also known as Shalivahan) defeated the Western Satrap ruler Nahapana, restoring the prestige of his dynasty by reconquering a large part of the former dominions of the Sātavāhanas.

According to the Nasik inscription made by his mother Gautami Balasri, he is the one.....who crushed down the pride and conceit of the Kshatriyas (the native Indian princes, the Rajputs of Rajputana, Gujarat and Central India); who destroyed the Shakas (Western Kshatrapas), Yavanas (Indo-Greeks) and Pahlavas (Indo-Parthians),... who rooted the Khakharata family (The Kshaharata family of Nahapana); who restored the glory of the Satavahana race.[41]

Gautamiputra Satakarni may also have defeated Sakas in 78 CE and started the calendar known as Shalivahana era or Shaka era, which is followed by the Gujarati,

Marathi, Kannadiga and Telugu people and is the Indian national calendar. Earlier in 56 BCE, Vikramaditya king of Ujjain defeated Sakas and started Vikram Samvat era.

Gautamiputra Sātakarni's son, Vashishtiputra Pulumāyi (r. 102–130 CE), succeeded him. Gautamiputra was the first Sātavāhana ruler to issue the portrait-type coinage, in a style derived from the Western Satraps.[42]

Vasisthiputra Sri Pulamavi

Gautamiputra was succeeded by his son Vasisthiputra Sri Pulamavi in about A.D. 130. He extended the Satavahana sway over Andhradesa; and he has been rightly identified with Siropolemaiou, whom Ptolemy calls king of Baithan or Paithan (Pratisthna), which may have been the capital of the later Satavahanas. It is further believed that Pulamavi is the Satakarni lord of Daksinapatha, mentioned in the Junagadh Rock inscription as having been twice defeated by Rudradaman. [43] We also learn that the rival's mutual relation was "not remote." Probably Pulamavi was the victor's son-in-law, if Rapson is correct in identifying him with Vasisthiputra Sri Satakarni, represented in a Kanheri (Thana district) inscription to have married the daughter of Mahaksatrapa Rudra (Rudradaman). But though the latter spared the Satavahana ruler, he annexed a good deal of his territories, as would appear from the list of countries, over which, according to the Junagadh inscription, the Saka Mahaksatrapa ruled. Sri Pularnavi died about 155 A. D.

Yajna Sri Satakarni

Yajna Sri Satakarni or Sri Yajna Satakarni was the last great monarch of the dynasty. He ruled from circa A. D. 165 t 195-an inscription discovered at Chinna in the Krisna district being dated in the 27th year of his reign. This record as well as those found in Kanheri and Pandu-lena (Nasik), and the provenance of his coins, prove that his dominions extended east to west from the Bay of Bengal to the Arabian Sea. Thus he regained much of the land, which the Sakas had conquered earlier; and presumably the pieces he issued in imitation of the Western Ksatrapa coinage were meant for circulation in these regions. Further, the maritime power and activity of Sri Yajna Satakarni are indicated by a coin having a two-masted ship with a fish and a conch and

the legend (Ra) na Samasa sar (i) Yana Satakanasa i.e., Rana Samisa Siri Yajna Satakanisa on the obverse and the Ujjaini symbol on the reverse. [44]

Yajna Sri's successors were mere nonentities. During their time the Satavahana power rapidly declined, and it collapsed when the Abhiras seized Maharashtra, and the Iksvakus and the Pallavas appropriated the eastern provinces.

Gautamiputra's brother, Vashishtiputra Sātakarni, married the daughter of Rudradaman I of the Western Satraps dynasty. Around 150 CE, Rudradaman I, now his father-in-law, waged war against the Satavahanas, who were defeated twice in these conflicts. Vashishtiputra Satakarni was only spared his life because of his family links with Rudradaman: [45]

"Rudradaman who obtained good report because he, in spite of having twice in fair fight completely defeated Satakarni, the lord of Dakshinapatha, on account of the nearness of their connection did not destroy him." [46]

As a result of his victories, Rudradaman regained all the former territories previously held by Nahapana, except for the extreme south territories of Pune and Nasik. [47] Satavahana dominions were limited to their original base in the Deccan and eastern central India around Amaravati. However, the last great king of this dynasty, Yajna Satakarni, defeated the Western Satraps and reconquered their southern regions in western and central India which led to the decline of the Western Satraps Dynasty. [48] During the reign of Sri Yajna Sātakarni (170–199 CE) the Sātavāhanas regained some prosperity, and some of his coins have been found in Saurashtra, [49] but around the middle of the 3rd century, the dynasty came to an end.

Four or five kings of Yajna Satakarni's line succeeded him, and continued to rule till about the mid 200s CE. However, the dynasty was soon extinguished following the rise of its feudatories, perhaps on account of a decline in central power. [50]

Several dynasties divided the lands of the kingdom among themselves. Among them were:

- Western Satraps in the northwestern part of the kingdom.
- Andhra Ikshvakus (or Srīparvatiyas) in the Krishna-Guntur region. (r. 220–320 CE).
- Abhiras in the western part of the kingdom. They were ultimately to succeed the Sātavāhanas in their capital Pratishthānapura.
- Chutus of Banavasi in North Karnataka.
- Kadambas of Banavasi in North Karnataka.
- Pallavas of Kanchipuram, of whom the first ruler was Simhavarman I (r. 275–300 CE).

1.8. Objectives

Clear cut and well defined objectives help a great deal to explain the research problem. In this work the important objectives have been defined from the Satavahana's socio cultural aspects. These objectives can help us to arrive at a correct focus. The following objectives can be noted here for further understanding of facts:

Every research requires specific objectives. Following are the objectives of this research work.

- To study and document cultural life of Satavahanas period and to correlate socio economic, religious and cultural aspects in proper manner
- . To study literature and folk tells which throw light on the cultural life of the period.
- To study art and architecture of Satavahana period, covering Buddhist, Brahmanical and Jain religion.
- To throw light on rock cut caves of Satavahana period, such as Nasik, Rajtadag, Naneghat, (Murbad Kalyan) etc.
- To throw light on all round development, this laid to the golden age in the history of Deccan.

1.9. Significance of study

- Satavahanas have contributed art, architecture and literature which requires a special attention
- Satavahanas had achieved excellence in the field of textile and their quality textile products were ruling over the markets of Rome and the Roman administration was worried about the domination of Indian products
- Trade and commerce was at the peak point and due to this the west coasts of Satavahanas were floating due to silver and gold resources
- The cave temples in Western India received a great Phillip in the Satavahana period, which reflect systematic cultural life.
- Material and spiritual culture of the period will be properly explored for the first time in this work
- Literary archaeological foreign accounts and local folk tales will be used to correlate this cultural history.

Thus these new aspects have been planned here to focus socio cultural life of the Deccan during Satavahana period. Their cultural communication can be studied here for providing new light to the entire theme, which can provide new angle to develop the theme in a scientific manner.

1.10. Historical sociology perspective

The political data that we gather from the inscriptions of the Satavahanas is full of ups and downs and there were political upheavals due to foreign invaders. However, Satavahanas bravely fought against these invaders. Further as pointed by Dr. D. R. Bhandarkar, they yield us valuable information regarding the social, religious, and economic conditions of the Deccan during their sway. This information has to be analyzed in sociological perspective. In this perspective we have to throw light on social economic conditions, trade and commerce, religion, as well as development of literature.

The sociological perspective can help to understand what forces played on social matrix of the period. In social system family is the base of social life. It has been observed that “The typical family, a group consisting of mother, father, and their

progency is found in all communities, savage, barbarians and civilized everywhere it plays an important role and influences the whole extent of social organization and culture.“ [51] In this study also we are treating family and social life as a base of our analysis. The records available in the inscriptions will be studied in sociological perspective. The sociological analysis helps to understand the customs traditions, behavior, social milieu and cultural ethos of the period. Understanding sociological phenomenon is basic factor in Indian history, because “Indian society is very ancient and extremely complex. It has a very rich cultural tradition which is said to be at least 5000 years old.” [52] In the sociological perspective in Satavahana period thus began the process of assimilation. The Shakas became shaivitges, came to be called the Rajputs. “ [53] It has been further observed that “One finds the reflections of Indian unity in various fields such as religion, language, education. There are forces contributing to strengthen this unity and also to weaken it.” [54] The study of socio cultural life of Satavahana period can be conducted on these lines.ECH Carr in his book “What is history” has tried to analyze the significance of sociological perspective. He has observed that sociological perspective can help to crystallize different neglected aspects of cultural life. [55] Scholars like D.D.Kosambi have tried to study Indian History in Marxian view point. He has noted that “It is true, and the proper study of history in a class society means analysis of the differences between the interests of the classes on top and of the rest of the people; it means consideration of the extent to which an emergent class had something new to contribute during its rise to power and of the stages where it turned to reaction in order to preserve its vested interests.” [56]

The history and sociology are closely related disciplines. There is a need to look into the problem in an inter-disciplinary manner. The new dimension of sociology can help to understand social milieu and cultural ethos in a new angle. The sources can be examined in this approach.

The cordial social relationship among Hindu, Buddhists and Jains can be studied on the basis of available evidences such as exchange of symbols and images reflected through cave temples at Nasik, Kanheri, and Ragtadag. All these aspects can bring new facts to our notice. The ethnic cultural processes that accelerated social and cultural life

can be witnessed right from the beginning of the Satavahana period. The various clans, classes and communities stayed together peacefully and shared in the programs of the land. The facts reflected in the living sources amply reveal this truth and it can be further strengthened by classification of archeological sources. The excavation reports of Paithan, Bhokardhan and Ter reveal this social peace and progress in an interesting manner. The social dynamics of Satavahana period can be studied here in this new perspective. Sociologists like Gisbert, Max Webber and Durkham have rightly interpreted all these aspects minutely. P. Sorokum has observed that social and cultural aspects of any period are inseparable and they are closely related to each other. The facets of cultural life can be rightly studied by adopting sociological perspective. The social life of the period was harmonious and was mostly responsible for overall cultural development of the period. The entire canvas of Satavahana period can be studied in sociological perspective in a righteous manner to throw light on ancient history of Deccan.

The cultural contribution of Satavahana in the history of Deccan can be examined on these lines.

1.11. Future line of study

In this work, the entire study is divided in seven chapters. All these chapters are closely related to each other and they have been presented in an organic manner. The entire effort is to study the problem in an objective manner. The salient features of each chapter can be noted below as under:

In this work there are seven chapters which are correlated to each other in a organic manner. These chapters can be illustrated below:

Chapter-I: The historical background:

In this chapter brief political history of Satavahanas will be described as a background to the Cultural Revolution during the period. Sources of history, objectives, significance will also be highlighted and future line of study will be illustrated.

Chapter II: Research Methodology:

The historical background to the rise of Satavahana period is provided to analyze the background of the subject. This has been explained to shade light on the rise of Satavahana power in Deccan. In this chapter historical method and sociological approach will be briefly pin pointed. The archeological survey method will be explained. Further important excavation reports and their content will be judged carefully to support cultural life of the period.

Chapter III: Review of literature:

In this chapter available books, excavation reports, websites,etc. have been classified in four basic areas such as (a) International works (b) National works, (c) states level works and (d) local studies (e) websites have been presented systematically. After presentation of each category, limitations of previous studies will be illustrated and the possible exploration of the present research work will be pin pointed.

Chaper IV Socio economic life

The chapter mainly focuses on research design. The descriptive research design is rightly testified here in this chapter and both primary and secondary sources have been described here. This chapter will illustrate social dynamics and prosperity in the economic field which was based on trade and commerce. Free trade was able to establish quality of Indian products in the global market. Correlation between economic prosperity and cultural efflorescence will be reset properly.

Chapter V Harmony in religious life.

The social peace and economic prosperity of a period go hand in hand. By documenting and analyzing the basic source material both these aspects have been described here together in an interesting manner. The new dimensions of socio economic life have been explained properly and new facts have been brought to light here. New approach of economic history has been sharply focused here. The Satavahana rulers were followers of Vedic religion but they support Buddhism in a catholic manner. Their tolerance towards Buddhism and Jainism was of a high magnitude and it is testimony of Buddhist and Jain remains which are surviving still today

Chapter VI: Contribution in the field of art and architecture:

The development of art and architecture can be examined on the basis of record achievements of the period. These have been approached and rightly described by scholars of repute. The sculptural beauty, artistic glory and record achievements in the field of dance and music can be amply studied in this perspective. Hence these facts have been brought to light here. The harmony in social life can be noted as typical and unique character of Satavahana period. The healthy interaction among various social groups can be witnessed through literary as well as archeological sources. The study of such harmony can help a great deal to throw light on neglected aspects of social history. In this chapter important outstanding Buddhist caves of Satavahana period prevailing at Nasik, Aurangabad, and Bombay Pune belt will be documented and studied properly. The study of sculptures, important master pieces, dress design, costumes and perfumes, ornamentation, dance and music will be some other aspects which can be highlighted here. The dancing panel in Aurangabad caves will be presented as a case study of such master piece.

Chapter VII: Flourishment in literature.

The Satavahana period was an age of the effloresance of art as well as literature. In this phase only Sanskrit literature and language was reflected by Prakrit literature. King Hala's "Gatha Saptashati" and Gunadhya's "Brahat Katha" can be cited as best examples of the same. Some extracts in the Gatha Sapta Shati amply testify this fact.

The study of five important works written by Hala Gunadaya will be conducted in this chapter. Buddhist and Jain literature will also be summarized. The folk tells will also be documented. The progress in the field of literature received high water mark during Satavahana period. Hence this will be an important contribution in sociological perspective.

Chapter VIII Conclusion

The Satavahana period witnessed tremendous growth in the field of art, architecture and literature. The cultural development in the period reached to high watermark. This

work has brought to light the contribution of Satavahana period to Deccan in general and Maharashtra in particular.

In this chapter first brief summary will be presented, important findings as conclusion will be drawn and new theoretical interpretation will be highlighted.

1.12. Summary

Thus in this chapter historical background was explained, because there is a need to study the background of the dynasty to throw light on various neglected aspects of study. The significance of the study was highlighted, objectives and cultural historiography perspective was explained properly, sociological approach is the key factor in this chapter, further future line of study was also undertaken. The salient features of each chapter were also focused. The entire chapter has provided a new angle and new perspective to look at the problem. ;This research work is undertaken to throw light on cultural contribution of Satavahanas to the history of Deccan.

The major contribution of Satavahana period can be highlighted in the cultural aspect, which can be mainly highlighted by studying art, architecture and literature. This entire study is thus based on new sociological approach. The earlier data will be neatly examined, illustrated and evaluated to throw light on the cultural contribution of the Satavahana period. Thus entire study is revealed to new cultural historiography.

Thus in this chapter historical background about Satavahana dynasty was properly highlighted. It was interesting to observe that Satavahanas was the first dynasty in the history of Deccan, which provided a sound and efficient administration. The political stability laid to economic prosperity. Trade and commerce prospered and there was all-round cultural development in the period. This study has been planned in cultural angle. Hence cultural historiography perspective was properly highlighted as a background brief political history was highlighted and objectives, significance of study was also pin pointed. The sociological approach to the subject was specially presented in the context of society, religion art, architecture as well as literature that flourished during the period. . Future line of study was also narrated.

In the next chapter research design has been explained.

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CHAPTER II

RESEARCH METHODOLOGY

2.1. Introduction

2.2. Current trends in historical research

2.3. Origin home of Satavahanas

2.4. The Chronology of Satavahana

2.5. Historical approach

2.6. Descriptive design

2.7. Sources of data collection

2.8. Archeological explorations

2.9. Correlation among sources

2.10. Cultural dynamics in ancient India

2.11 Summary

CHAPTER II

RESEARCH METHODOLOGY

2.1. Introduction

Specific and well designed research work can lead to understanding of the research problem in a new age. History being a science based on field work and archeological sources, this work has been mainly based on documentation and inspection of source material. A critical approach of verification of sources was undertaken. Network of archeological sources and literary sources and analysis of folk media can help to throw new light on cultural history of Satavahana dynasty.

In this chapter well designed research method has been explained and new approach has been illustrated in a systematic manner.

The study of cultural history is based on scientific understanding of the past. The study of history cannot be complete without documentation and analysis of historical sources. Sources are just like sun and moon of history. About cultural history, R.C.Majumdar has observed that "Rudiments of history are indeed preserved in the Puranas and the Epics. We find lists of kings and sometimes, though very rarely their achievements but it is impossible to arrange them in chronological order without extraneous help." [1] Thus histories of Satavahanas is also scattered through such sources, which can be rearranged in a systematic manner. Indians have been criticized for lacking of historical sense. But this view cannot be accepted. Indians had sense of history. They have reflected facts to different sources. It has been pointed that "It is difficult to accept the view, too often maintained that the Indians totally lacked the historical sense. " [2]

It has been rightly stated that literary works both in Sanskrit and Indian languages are of great help in forming an estimate of ancient culture and civilization of India."[3] Literary sources of the Satavahana period in Prakrit language help a great deal to build their history.

About history of Satavahanas M.Arjunan Pillai has observed that "Our information about the Satavahanas is largely derived from the Puranas, inscriptions and coins. The early history of the dynasty is enveloped in a thick fog of legends."[4] However we have to come out from these difficulties to arrive at a sharp focus. It is true that "The Mauryan territories in the Deccan gradually slipped out imperial control, and passed under the rule of a new power, the Satavahanas."[5] According to Vayu Purana there were 19 Satavahana kings who ruled for over 300 years, whereas the Matsya Purana says there were thirty kings who ruled for 460 years. It has been further stated that "Accounts about them as given in the Matsya, Vayu and Vishnu Puranas are conflicting and often lead us to erroneous conclusions."[6] The literary sources can help a great deal to understand history of Satavahanas. K.A.N.Sastri has pointed that "the Satavahana Empire covered the whole of Deccan and spread far into the Northern India, perhaps even as far as Magadha."[7] In order to support literary sources, archaeological sources also play a key role. Majumdar has observed that archaeological sources consist of coins, inscriptions, and other monuments of antiquity."[8] K.Gopalachari has observed that "The earliest known coins of the dynasty are two pieces, one of copper and the other of lead, bearing the legend Sri-Satasa."[9] Pillai has rightly observed that "A large part of the Satavahana dominions is still untouched by the spades archaeologists. A large number of coins have been unearthed, mostly from western Deccan, which throws light on the extent and prosperity of the Satavahana Empire."[10]

The study of cultural contribution made by Satavahanas can be conducted on the basis of historical research performance. To look at Satavahana period it seems the sources are large, but they have not been properly correlated or examined to throw light on the subject. The entire theme can be explained by adopting tools and techniques of data collection.

The historical research in the ancient period becomes more difficult due to lack of clear perspective and critical approach. Mere collection of sources cannot help to focus on cultural history, what is required is correlation, contribution and documentation of authentic sources to reset and retune cultural history of Satavahanas. The research design evolved and developed here is mostly suitable to the theme. Both literary and archeological sources can be described and designed properly to look at the problem. The methodological approach adopted here is based on proper vision and perspective. The descriptive design used here is apt, suitable and perfect. All the relevant sources have been gathered, documented and analyzed properly to throw light on the research problem. The entire effort was made to pin point about cultural contribution of Satavahanas as a first well set, well evolved and well established dynasty in the Deccan.

Thus cultural history of Satavahana can be systematically webbed on the basis of sources literary, archeological, as well as folk legends and foreign accounts. In this work regional approach is also undertaken because much research has been conducted on Andhra side, but less explorations have been made on the side of Maharashtra. In this part the region of Godavari, Ashmak and Mulak from Nasik to Paithan and later on up to Nanded. The Satavahanas core region of their rule has not been thoroughly studied. In this Godavari belt Satavahana cultures rapidly spread and their remains in the form of monuments, structures, and cave temples are largely available. The regional history if it is redesigned properly can help to provide a new light to the established theories. Here it can be stated that Satavahana culture in its earlier phase stabilized and developed only in the Nasik, Nagar and Paithan belt, which was prosperous in the agrarian patterns as well as in the form of trade and commerce, which led to economic growth as well as cultural development.

2.2. Current trends in historical research

In the current historical research new areas of research have been coming up. These trends reveal sociological m==as well as neo-historical research. According to Romila Thaper, in the history of early India the following points are very important:

- Understanding of social behavior patterns
- Economic life and institutional changes
- Bhakt on religious devotion
- Regional shades based on particular area.
- The present research work is related to regional studies.

The current trends in understanding history are based on study of place names and names of dynasties. About the name Satavahanas scholars have observed that the term Satavahana itself is variously interpreted. Jinaprabhasuri, a Jain monk of the fourteenth century A.D., derives the word Satavahana: Sanoterpanarthatvat tokaih Satavahana iti vyapadesam lambitah i.e. people called him Satavahana because Sanoti signifies to give and hence, one by whom were given (satani) conveyance (vahanani) was called Satavahana." [11] Thus, the cultural meanings of Satavahana are quite varied and interesting. Along with Jain sources Prakrit source also throw some light on their roots of cultural history. It has been rightly observed that "The meaning of the word Satavahana as given in the Katyhasaritsagara is that he who rode a Yaksha is Satavahana. M. Przyluski has given the most fanciful explanation. According to him the word Satavahana means son of the horse. He traces the origin of this dynasty to a price born of the union between a queen and a sacrificial horse. This is of course, foolish interpretation. It is possible to consider Sata as the past participle of San to obtain, to gain, Satavahana would then mean one who obtained a vahana, perhaps one who by his deeds secured a high position in Mauryan military service." [12] Divergent views were expresses for analyzing cultural roots of Satavahanas.

The reference of Satavahanas that appears in Puranas has raised several questions, and it requires logical answer. The literary sources can help a great deal to resolve the crisis. It has been truly observed that "The Satavahanas are variously referred to in the Puranas as Andhras, Andhrajatya and Andhrabhritya. There is an opinion that the Satavahana is a family name while Andhra is a tribal name. The expression Satavhanakulum means Satavahana family. The term Andhrabhritya has

been interpreted in two ways viz., (a) the servants of the Andhras or (b) the Andhras who were servants. If the second meaning is taken into account, it is logical to assume that the Andhras were either feudatories or high officers in the service of some great powers, possibly, the imperial Mauryas." [13] Satavahanas were ancient people and in the pre-Buddhist text, Aittareya Brahmana states that they were the exiled sons of Vishwamithra, Scholars like R. G. Bhandarkar, E.J.Rapson and V.A.Smith are of the opinion that Satavahanas were the natives of Andhra desa. As against his view Dr. Sukthankar suggests that their original home was in Bellary district.

According to the Vikramadiya legend, Salivahana was the son of a Brahmana girl by Sesha, the king of serpents. The boy born of this strange union was brought up by a potter. Salivahana later defeated and killed Vikramadiya. This legendary explanation has been slightly modified by Dr. H.C. Raychoudhari as follows: There is reason to believe that the so called Andhara or Satavahana kings were Brahmanas with a little admixture of Naga blood. The Naga connection is suggested by names like Naga-nika and Skanda-naga-Sataka, while the claim to the rank of Brahmana is actually put forward in an inscription. In the Nasik Prasasti of Gautamiputra Satakarni the king is called Eka Brahmana i.e. the unique Brahmana. [14] Some scholars however are inclined to take Brahamana to mean merely a Brahmanical Hindu, but this interpretation cannot be accepted in view of the fact that Gautamiputra is also called Khatiya-dapa-mana-madana i.e. the destroyer of the pride and conceit of the Kshatriyas. The expression Eka Brahmana when read along with the passage Khatiya-dapa-mana-madana leaves no room for doubt that Gautamiputra of the Satavahana family not only claimed himself a Brahman, but a Barahman like Parasurama who humbled the pride of the Kshatriyas. The Mauryan emperors might have employed them as higher officers. They were called Bhrityas because they were originally Vaisyas. Again the fact that under the Satavahana Empire the mercantile community enjoyed many privileges points to their Vaisya relation. However, once established in power, and the wake of Aryanization, they may have claimed themselves to be Brahmanas. [15]

According to Arun Bhattacharya "It was the Satavahanas who crushed and hammered away the Sakas, Pahlavas and Yavanas." [16]

2.3.: Origin home of Satavahanas:

Divergent views have been expressed about the origin home of Satavahanas. The meaning of the term “Satavahana” is not definitely known. It is interesting to take survey of various viewpoints expressed by scholars. It is also difficult to tell the meaning of Satakarni which was the name of a king of this dynasty. It is beyond our comprehension to know why the Satavahanas were called Andhra-bhrityas in the Puranas. According to Dr.Gopalachari, Andhra is a tribal name, Satavahana is the dynastic name and Satakarni is the surname. There is no better evidence to refute this observation. Asoka and control over the Andhra country in eastern Deccan and some of the Andhras served under the Mauryas. They went to the western Deccan and came to be known as Andhra-bhrityas or the Andhra servants of the Mauryas. When the Maurya Empire became weak, the Andhra bhrityas of the Mauryas in the west Deccan assumed independence. The scene of their political activities was not their homeland, but western Deccan. Dr. Gopalachari thinks that the term Satavahana is a corrupt form of the Sanskrit Saptavahana which means the sun. [17]

Dr. H.C. Raychaudhuri suggests that the Satavahanas were Brahmanas by caste with a little mixture of Naga blood. The Satavahana kings are called Andhras, Andhra-jatiyas and Andhra-bhrityas by the Puranas. This has been differently interpreted by four schools of scholars. [18] According to Dr. V.A. Smith, Rapson and Dr. Bhandarkar D.R. the Satavahanas were identifiable with the Andhras who had their original habitat in the Krishna Godavari districts. [19] This origin ranges from origin to the end of Godavari river. Some scholars treat Paithan as the epicenter and the others treat their origin in Andhra Pradesh.

The other opinion is that the term Andhra-bhrityas means the servants of the Andhras who were originally servants of the Mauryas or the Sungas. It is possible that the Satavahanas were of Kannada origin and owned allegiance to some Andhra rulers.

Dr. D.C. Sircar thinks that Andhra-bhrityas stand for the dynasties that were servants of the Andhras or the Satavahanas and later became an independent political

power. According to him the term Andhra-bhrityas does not refer to the Satavahanas or the Andhras but indicates their being vassal tribes. [20] This view cannot be totally accepted, because their political center went on shifting as per their movements.

There is another opinion held by Dr. Gopalachari and Dr. Raychaudhuri according to whom the Satavahanas originally belonged to western Deccan with their capital at Pratisthana or modern Paithan in the Aurangabad district. They moved later to the eastern Deccan or Andhra country. They determine the western origin of the Satavahanas on the following lines of argument:

Epigraphic evidences unmistakably connect the early Satavahanas with Nasik and Nagaghat in western Deccan. The paintings of the early Satavahana kings and the inscriptions of Nayanika, queen of Satakarni I were found only at Nagaghat. Again there is a striking absence of any early inscriptions of the Satavahanas in eastern Deccan which proves the western origin of the Satavahanas. Moreover, Gautamiputra Satakarni's Inscription does not mention the Andhra country being a part of his dominion. This view is mostly accepted and now scholars agree that Paithan was the capital of the Satavahana dynasty.

The numismatic evidence proves that earlier coins have been found in the western Deccan and later coins in the eastern Deccan or Andhra country. Thus all these views support that Paithan was capital of Satavahana dynasty.

The literary evidence also goes to prove the western Deccan as the earlier home of the Satavahanas. The Jaina literature mentions Pratisthana in western Deccan as the capital of the Satavahanas from the beginning.

There was a controversy over origin of Satavahana dynasty, but most of the scholars have agreed that Paithan or Pratisthan is the origin base of Satavahana dynasty. The following particulars can be studied on this ground:

- The archeological remains at Paithan have been found in the periphery of the Paithan.

- The pillar victory pillar is found at Paithan, which is a symbol of Satavahana's victory.
- M.G.Dixit's first Paithan excavation has brought to light many facts.
- The living evidences describe the glory of Paithan
- The collection of Balasaheb Patil of Paithan amply testifies the glory of the Satavahana period.

Thus all these aspects clearly explain how Paithan was the origin base of the Satavahana dynasty.

The study of remains at Paithan especially in the Palthi Nagari revealed that there might be some earthquake in the past and the ancient remains of Satavahana period might have been dumped.

In the present state of our knowledge we may consider the original home of Satavahanas in western Deccan. It was probably Maharashtra with Paithan or Pratisthana as the capital. [21]

2.4. The Chronology of Satavahanas

The Chalukaya of Satavahana dynasty has a long historical tradition. Their period is extended up to 450 years and more than 35 kings might have ruled. The Nanaghat Inscriptions of Satavahana describe their glory and bravery. The following three aspects can be noted:

- Satavahanas ruled for four centuries
- They had control over western India
- Their political power was at the epi-center of central administration.

These facts revealed some of the new aspects regarding Chalukya of the Satavahana period.

There is a great controversy that centers round the chronology of the Satavahanas. To begin with, we find the chronological account of the Satavahanas told differently in the various Puranas. The Matsya Purana mentions 30 kings ruling over a period of 450

years. But the Vayu Purana states that although there were 30 kings only 19 of them actually ruled for only 300 years. [22] This difference has to be reconciled by taking the total number of kings from one Purana and the total duration of their reign from another Purana. Strangely the difference between 450 and 300 i.e. 150 corresponds roughly to the total duration of the rule of the Sungas and the Kanvas, i.e. 112+45=157 years. Considering the contemporariness of the Sungas, the Kanvas and the Satavahanas, it may be right that 150 has to be omitted from 450 years and only 300 years has to be taken as the total reigning period. Reckoning from 188 B.C. the period of 300 years ends in 112 A.D. If the Satavahanas started their reign in 188 B.C. they must have ended it by 112 A.D. and as it is an established fact that the Satavahanas since Gautamiputra Satakarni ruled for more than 100 years, that sovereign is to be placed at 12 A.D. But this being too early a period for Gautamiputra Satakarni demolished the truth of this conclusion. [23]

There is another approach to this problem. In the Puranas it is stated that the first Andhra destroyed the Sungas and on that basis some scholars calculate the Satavahanas chronology from 188 B.C. – 112 years (total reign of the Sungas) = 76 B.C. and then 300 years -76 B.C. = 224 A.D. Although this later chronology is acceptable, the starting point of 76 B.C. is not satisfactory, because the Nasik and Nanaghat Inscription of early Satavahanas belonged to the third century B.C. [24] The researcher has visited the Nanaghat caves and studied the inscriptions there The defaced images of Satavahana kings is the only record of its kind in the ancient Indian history.

This problem can be solved by synchronizing Gautamiputra Satakarni with the Saka Satrap Nahapana over whom Satakarni made a decisive victory in his 18th regal year. Nehapana's date of victory is known as 124 A.D. and so the starting point of his reign would be 124 A.D. – 18 years = 106 A.D. According to the Mastya Purana the interval between the first and the twenty third king i.e. Gautamiputra Satakarni was 341 years and so the starting point of the first Satavahana must be 341-106 B.C.=235 B.C. which with a margin of 3 years synchronizes with the death of Asoka. So we can state with some amount of certainty that the Satavahanas ruled from 335 B.C. to 224 A.D. [25]

This chronology can be well accepted Tripathi R.S. has observed that “Simuka who is said to have ruled for 23 years, ascended the throne earlier – say some time about the middle of the first century B.C. [26]

Thus there is still scope to study beginning and end of Satavahana dynasty in Deccan. It is sufficient to state that Satavahanas were ruling Deccan during 400 years.

2.5. Historical approach

The present research work has been conducted in historical perspective. The science of history is based on an objectivity, transparency and authenticity. The entire study of cultural contribution of the Satavahana can be conducted on the basis of evidences and factual sources.

- Collection of data
- Analysis of facts
- Critical survey of literary sources
- Evolution of new facts.

Thus through all these four stages the study will be conducted in a systematic manner for highlighting the cultural contribution of Satavahana dynasty in the history of Deccan.

Historical method is an important method used in all social science research for documentation of facts in a chronological order. Authenticity of sources has been judged in this method in a systematic manner. In a field like ancient Indian history availability of data is a challenging task on one side and authenticating the data is a problem on the other side. In the ancient history sources are scanty, but what is required is clear and objective understanding of these sources. All these sources can be very well developed, documented and interpreted in a systematic manner.

Sadhu and Singh have observed that “When research is conducted on the basis of historical data, the researcher is said to have followed historical approach. At times it would appear that all research is historical in its nature because to a very large extent research depends upon the observations recorded in the past. Historical research as

such depends on observations which are non repetitive." [27] In the cultural history of India objectivity can be brought by avoiding repetition. It has been further observed that "Historical research involves very intensive use of library material and scholarly patience is required on the part of the researcher to look into the historical records." [28] Such patience has been kept and followed by the researcher here while conducting research on cultural history of Satavahanas. It has been rightly observed that "The interpretation of research data entirely depends upon the researcher himself and shall depend upon how objectively he carries out his job of interpreting the historical evidence." [29] Researcher will interpret available facts in a balanced manner to touch the core of the subject in a systematic manner. It is true that "Historians, philosophers, literary men, as well as social scientists, use the historical approach as an aid in visualizing society as a dynamic organism, and its structures and functions as steadily growing and undergoing change and transformation. Social scientists in particular are concerned with social change, as all groups, social institutions, and personalities undergo changes to a lesser or greater degree." [30] In the cultural history of Satavahanas progress achieved in the field of art, literature and culture brought significant socio economic changes in the period, which have been studied here. There are many advantages of historical method. Three of them which benefits here can be listed below:

- It has been pointed that "Historical approach fills in a big gap of making the research possible and also meaningful on the problems that would otherwise have remained unexplored." [31] The cultural History of Satavahanas being an unexplored has been tackled here.
- It is true that "Historical approach therefore has an advantage to offer the past data under the then prevailing conditions and afford an opportunity to the researcher to view these observations in the past setting." [32] Cultural History of Satavahanas can be reconstructed on these settings.
- It is rightly observed that "Historical records provide very useful information that goes a long way towards the solution of a research problem. As already said the researcher is compelled to fall back upon past data since he cannot create these afresh and hence it is highly advantageous to follow historical approach where the use of time series data is unavoidable in any case." [33] All the sources of

Satavahana period will be classified and reexamined for reconstructing cultural history of Satavahana period.

According to Dr. Arun Bhattachartya the sources of Satavahana may be divided into the following heads:

- Seven inscriptions from eastern Deccan and nineteen from western Deccan contain valuable information on the Satavahanas.
- In the Deccan have been found large inscriptions of the Satavahana period which are immense help in illuminating many obscure aspects of the Satavahana period.
- Of the literary sources, the most important are the Puranas which despite their inherent defect supplement of the numismatic and epigraphic evidences. The Brihatkatha of Gunadhaya also throws some light on the Satavahana history. [34]

Thus historical method will be used in the following manner:

- *Historical research method: In this work historical research method will be profusely used and all the places related to Satavahanas cultural life will be visited, documented and interpreted properly.*
- *Historical sociology: The archeological excavations as well as museum collections of Balasaheb Patil, Ramlingappa Lamture and Dr. Shantinath Purwar will be comparatively studied and all the remains of Satavahana period will be interpreted properly. The excavation reports will be studied to endorse the richness of cultural life of the period.*
- *Brief archeological survey of the Deccan by visiting 20 sites of Satavahana periods will be conducted.*

The cultural history can be studied by describing various traits of culture, which were latent for a long time.

Thus historical method has been used here to study cultural history of Satavahanas.

2.6. Descriptive design

In the subject like history in general and ancient period in particular description of facts is vitally required. The entire subject can be described on the following grounds:

- The historical data is large and well studied.
- The documentation of facts can be authenticated by collecting sources.
- New sources can be examined on the basis of new sources
- The literary and archeological sources can be correlated to draw new findings.
- The folk tradition can be authenticated on the basis of epigraphic evidences.

The present work is related to descriptive design. It has been rightly stated that "Descriptive studies are the ones that aim at describing accurately the characteristics of a group, community or a group of people." [35] In order to study cultural history of Satavahanas can be possible by adopting tools and techniques of descriptive design. The descriptive studies require authentic and valuable sources which can describe facts about the time, space and period of the bygone days. Cultural History of Satavahanas cannot be exception to this and it can be complied by collection of basic sources in a systematic manner.

It has been stated that "It is understandable that when one does not know anything at all about a problem, he must attempt to explain it in a general ways before beginning to make specific analysis of the various aspects of the subject. Explorers and missionaries write such descriptions of many exotic lands. They chose to describe what they thought to be important and interesting unconcerned with any rigid rules of scientific proof. Even such reports had their importance, for writing history of subject like cultural history of the ancient dynasties like Satavahana, whose history is shrouded with mysteries. . Historians have to rush to rebuild history of specific period by using authentic sources." [36] The cultural History of Satavahanas can be complied by adopting descriptive design.

Descriptive studies often provide a jumping pad for the study of new and neglected areas in social sciences. It is worthy of mention that cultural history of Satavahanas can be treated as one of such unexplored areas. Freud's compilation of various facts scattered through primary and secondary sources can be useful for documentation of

the cultural history of Satavahanas. It has been pointed that “the true beginning of scientific activity consists in describing phenomenon and then in proceeding ahead to understand social ideas and institutes about cultural history of Satavahanas to clarify and correlate them.” [37] By adopting this method cultural history of Satavahanas in Deccan can be explained.

Continuity and change is an important character of cultural history of ancient India. It is true that “It may not be very useful to conceive of descriptive research only a phase on the evolutionary continuum of researches. This is so, firstly because a piece of descriptive research may be of important scientific value in itself, although it cannot be generalized to apply to other situations. It can provide information which is of value in policy formulation and secondly, because the notion of stage assumes that we have knowledge about the various stages in the supposed continuum.” [38] The cultural history of Satavahanas can be well illustrated on the basis of these sources effectively.

There is a need to avoid bias. It is true that “The procedure to be used in descriptive study must be carefully planned since here the aim is to obtain complete and accurate information. The research design for these studies must make a much greater provision for protection against bias. Because of the amount of work involved in descriptive studies concerned with economy in the course of research is extremely important. Consideration of economy and protection against bias permeate every stage of the research process.” [39]

The bias can be avoided by making serious efforts. It has been observed that history and society are related to each other. Sociological thinking of Max Weber and Durkham help to examine the conventional historiography. [40] The cultural history of Satavahanas in the ancient period can be studied here by adopting sociological perspective.

It has been further observed that “The first step in descriptive study is to define the question that is to be answered. Unless the questions are formulated with sufficient precision to ensure relevance of the data collected to the questions raised, the study will be fruitless. It is necessary to formally define the concepts entering into the question and also to indicate how the concept is to be measured. Considerations of economy

would need to be entertained at the stage of specifying the research questions. This restricts the area of the study of bounds of manageability. " [41]

Here the following questions have been set:

- Whether the cultural history of Satavahanas was rightly explored by earlier historians?
- Whether earlier evaluation was justifiable?
- Is it objective and balanced?

It is true that "After the problem has been formulated specifically enough to indicate what data would be required, the methods by which data can be obtained must be selected. Tools for collecting the information must be devised if no suitable ones already exist. Each of the various methods of data collection has its peculiar advantages and limitations. The researcher would have to consider the nature of the problem, the scope of the study, type of information needed, the degree of accuracy needed etc. and in view of these balancing the gains and losses should select one or more methods of data collection." [42]

2.7. Sources of data collection

In this work both primary and secondary sources will be used to highlight cultural history of Satavahanas. It has been observed that "In many descriptive studies, the researcher wants to make statements about some specific subjects. However, it is rarely necessary to study all the people." [43] In this work objective based study has been conducted to re-examine cultural history of Satavahanas It is true that "Checks must be set up to ensure the authentic data unbiased."[44] Consistency, competence and comprehensibility, reliability is the four major characters of data required in this problem. [45]

The history is a source of past events and earlier episodes which need to be described on the basis of authentic sources. The sources are just like torch bearers and they can help to come out from darkness to light.

In this work literary sources, archeological sources, foreign accounts and local legends will be used as source material and they will be correlated properly.. The socio economic and cultural life can be recorded by using the neglected sources of mass history. A total review of earlier sources can help to describe old facts in new angle. In the process of description these facts are very basic i.e. accuracy, briefness and correctness. The analytical approach to the narration can bring history more closer to facts, while recasting sources history there are many problems like non availability of sources, overlapping of facts and exaggeration of events. We can be more balanced and objective by examining these facts properly. These problems can be overridden and new light can be thrown on events by judging the facts together while describing them. The continuity and change are two important facts which can be highlighted here properly. Thus cultural history of Satavahanas can be reconstructed in the new angle here.

Hermann Kulke and Dietmar Rothermund have noted that "The central Indian empire of the Satavahana dynasty showed a much greater continuity and stability than Kharavela's short lived realm. "[46] It has been observed further that "The Satavahanas inscriptions contained some information about their administrative system, but details are missing." [47] Attempt will be made here to fill missing gaps about society, culture and administration of the period. Western scholars have criticized that Satavahanas system was not based on a centralized bureaucracy but on a feudal network of noblemen who had such grandiloquent tilts." [48] However, we have to analyze all these ideas in the ancient context. A.C.Choudhari has observed that "If the Satavahana period was great in administration, economy, social life and religion, it was no less eminent in cultural activities." [49]

It has been stated that "The Satavahana period is remarkable for the excavation of numerous caves and chaityas. The Nasik, Karle, Bhaja, caves and stupas studded with inscriptions while furnishing us with a very important source of information also testify to development of stone cutting art. "[50] Thus the period of peace and prosperity that followed the conquests led to an all-round development of the political, social, economic, religious and cultural life under Satavahanas.

Thus the sources of historical records about Satavahana period are available on large scale. These can be further described and explained critically:

- The sources have a large and widespread variety
- There is a need to examine these facts
- A new light on neglected areas can be thrown to highlight new facts

Thus history is a science based on authentic sources. The internal and external sources can be collected to check and cross check these sources on solid foundations of fact finding.

Thus in his work cultural history will be studied by using primary and secondary sources. Inscriptions, coins are the primary sources and reports written by historians will be examined as secondary sources.

2.8. Archeological explorations

As stated earlier Pratisthan or Paithan on the bank of river Godavari was capital of Satavahana dynasty. It contained rich cultural heritage. The city Paithan has been excavated by archeologist three times, and these reports are available for careful examination of facts. The archeological sources can be narrated below:

(a) Excavations at Paithan: The first excavation at Paithan was conducted by Dr. M.G.Dixit in 1950s. This report throws light on Satavahana pottery, cylindrical seals, terracotta figures and beads. The Roman remains were also found in these excavations. [51] Further Paithan was also excavated by Havell and Morwanchikar. The antiquities in the collection of Balasaheb Patil now in the state Government Museum at Jaykwadi are evident of rich cultural heritage of the Satavahana period. This collection includes Satavahana pottery, terracotta figures and punch mark coins. The researcher visited Paithan city for more than three times and the archeological ruins were carefully studied.

(b) Excavation at Bhokardhan: This excavation was conducted jointly by Marathwada University and Nagpur University in 1973. The report of the same has been published by Dr. Gupte and Deo. In this report the important pottery,

beads as well as significant finds were recorded which justified that Bhokardhan was ancient Bhogwardhan, was a trading emporium of Satavahana period. [52] The actual site of Bhokardhan was visited and new light was thrown on these remains.

(c) Ter Excavation. Excavation at Ter was also conducted by Marathwada University in 1974. The remains of Ter throw light on ivory figures. [53] Further the excavation at Ter and its remains are also evident to correlate collection of Ramlingappa Lamture at Ter. Ter in Osmanabad district was visited and these remains were properly documented by researcher.

(d) Fresh explorations: The scholar will visit Paithan, Bhokardhan, Ter, Newasa, Nasik as well as Karveel, Karad, important Satavahana sites to study archeology of Satavahanas.

(e) Visit to museums: The researcher will visit Balasaheb Patil's collection at Paithan. Marathwada History Museum and Lamture's collection at Ter and Dr. Purwar collection in Aurangabad to support his arguments.

All these explorations made by researcher clearly show that these have to play an important role in the reconstruction of cultural history of Satavahana. Hence these explorations have benefited on large scale for throwing new light on earlier evidences. Due to field visits clarity to the subject matter was evolved in this area which has led to unearthing of new ideas and new facts.

2.9. Correlation among sources

There is a need to correlate various sources such as archeological, literary, foreign accounts and local legends as well. We have to recast and reconstruct Satavahana history on the basis of these sources. About such correlation it has been noted that authenticity of source material is more important than the ample availability of sources. In the Satavahana archeology the excavation reports are available at many of these places like Paithan, Bhokardhan and Ter. All these reports are published and they contained various information regarding rich and well developed material cultural. All the

facets can be very well unfolded on the basis of literary evidences. There are many coins which can be described and analyzed in a systematic manner. The source material of the Satavahana period is available on large scale. These selected sources must be very well described for better understanding of Satavahana history in a systematic manner. All these critical angles can be very well illustrated here in a systematic manner.

- The fact finding based on proper correlation of sources
- Correlation of facts and publications of new ideas.
- A new light on old sources

All these aspects can be very well illustrated in this work.

In the Satavahana history there are literary sources, archeological sources and local legends as well as foreign accounts. The Satavahanas source material is available in the entire western Deccan scattered at various places. About literary sources of the period Tripathi has observed that "Vayu purana and Matchya purana throw considerable light on the history of Satavahanas." [54] The Satavahanas were called Andhras in the Puranas. Tripathi has further observed that The Satavahana kings were great patrons of Prakrit, which is used in all their documents. One of them, Hala was even the author of a Prakrit anthology called the Sattasai (Satasataka) [55] About the coins Tripathi has observed that Satavahana coins give unique indications as to their chronology, language, and even facial features (curly hair, long ears and strong lips). They issued mainly lead and copper coins, their portrait-style silver coins were usually struck over coins of the Western Kshatrapa kings. [56]

R.C. Chaudhari has observed that "From the information supplied by foreign sources we know that the merchant marine reached a high pitch of development. The find of a coin with the double mast ship inscribed on it leaves us in no doubt that the skill of ship making had highly developed under the Satavahanas." [57]

Thus by correlating literary, archeological, and foreign sources we can very well examine the cultural history of Satavahanas.

2.10. Cultural dynamics in ancient India

There was peace and stability in Deccan during the period of Satavahanas. It was a period of effloresce of art and architecture. The temples, caves etc. constructed during this period bear testimony to the fact that architecture developed during this period. For the Bhikshus residential houses called Lyana were constructed. Some of the beautiful caves of this period found in Orissa and Maharashtra still bear a testimony about the architecture of those days. Prakrit was in common use in those days. In the field of literature mention may be made about Hala's Gatha Saptashati and Gunadhaya's Brihatkatha. Many monasteries were also built during this period.

Indian culture when its fortunes were fluctuating in North India, South has protected Indian culture. This process began in the Satavahana period. We have to organize and illustrate the cultural history of Deccan on following grounds:

Indian culture had been protected by South Indian dynasties and Satavahana began this process.

* The art, architecture and literature was very well protected by Southern by providing protective measures.
* The study of culture can be very well illustrated by the study of literary sources such as Hala's Gatha Shaptashati and Gunadhaya's Brahat Katha.
* The remains of culture were scattered through oral tradition
* The cultural history of Satavahana's can be studied in new sociological dimension, which believes that social and cultural aspects are inseparable.

Thus all these aspects are significant enough to examine the cultural dynamics in ancient India. K.A.N. Sastri was able to highlight the history of South India for the first time. His entire focus is on the social and cultural contribution of Satavahana ruler.

In this work totally new approach has been adopted and new light has been thrown on cultural dynamics of South Indian history.

2.11. Summary

Thus in this chapter well developed research design was used. Descriptive research design being suitable for this work was mainly focused here. In the beginning current trends in the historical research were illustrated and new light was thrown on origin home of Satavahanas. The archeology of Satavahanas was described. Further historical aspects were focused. The major sources of data collected were described and correlation among the various sources was studied. The cultural dynamics of ancient Indian history was pin pointed and further a new approach to the Satavahana history was highlighted.

In this chapter historical method has been explained. The archeological reports have been presented and sources have been classified their correlation has been testified primary and secondary sources were explained. The entire approach throws new light on cultural history of Satavahana and it can be observed that "Society was divided into classes in which Brahmains enjoyed respect. The women were also much respected. They believed in the policy of religious toleration. Economically the people were quite well off. Politically the ruler was an absolute monarchy. The empire was divided into administrative units. Prakrit was in common use and fine arts got encouragement." (58) Further important excavation reports and their contents were judged carefully to support cultural life of the period. Thus in this chapter well developed research design was developed. Descriptive Research design being suitable for this work was mainly followed here. In the beginning current trends in the historical research were illustrated and new light was thrown on origin home of Satavahanas. The chronology of Satavahanas was discussed further historic aspects were focused. The major sources of data collected were discussed and correlations among the varied sources were studied. The cultural dynamics of ancient Indian history was pin pointed and further a new approach to the Satavahana history was highlighted.

In the next chapter socio economic life of the Satavahana's period has been illustrated.

CHAPTER III

REVIEW OF LITERATURE

3.1. Introduction

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CHAPTER III

REVIEW OF LITERATURE

3.1. Introduction

Satavahana dynasty formed a golden age in history of Deccan and it requires a special research treatment. In the science of historical writings, review of literature is more significant than any other discipline because history is a science which operates at mostly of sources and here sources are largely scattered through different books and reports which can be correlated together, analyzed and presented for further study. In this chapter a new outlook for historical review has been adopted. The data collected is classified and provided for further necessary studies. Especially for the research topic like cultural contribution of Satavahanas, the sources are limited and they have an archeological and literary relevance, which requires proper correlation and coordination for proper study.

Review of literature plays a key role in the historical research. In the studies of ancient Indian history, culture and archeology, review of literature has twofold significance, on one side it helps to understand the location of the problem and on the other side it can help to avoid repeat ion and exaggeration as well as limitations of earlier studies. Review of literature saves time, saves energy and it helps to plan available knowledge resources with accuracy, briefness and correctness. Review of literature in the science of History is very basic because without such review it becomes difficult to understand the current status of research work. In the historical science rational understanding of literature is significant because it can help to accumulate truth and it can also help to analyze facts based on evidences. In the historical writings, critical enquiry based on evidence and logic is highly significant, without which, one cannot arrive at a sharp focus. The review literature not only enlarges the vision of historian but also it enriches his language, style, diction and presentation. It is very much skillful to draw attention of scholars by highlighting knowledge resources in

minimum space and time. Hence in this chapter review of literature has been undertaken in a crystal cut manner. A scientific sample of reviewed literature has been systematically presented in this chapter.

Review of literature in History has been of manifold significance, because sources are just like sun and moon of history. They are two eyes of historian which can provide authenticity of evidences. The review of .literature in history at one hand provides knowledge about available resources, and on the other hand it can also ignite about approaches of historian to look at resources which are described as theories of history. Hence knowledge about historiography is very much benefitting for the writing of history.

A literature review surveys scholarly articles, books and other sources relevant to a particular issue, area of research, or theory, and by so doing, providing a description, summary, and critical evaluation of these works. Literature reviews are designed to provide an overview of sources you have explored while researching a particular topic and to demonstrate to your readers how your research fits into the larger field of study.

About survey of literature Wilkinson and Bhandarkar have observed that in social and historical research "the researcher's task is to review the available material with an eye on the possibilities of developing hypotheses from it. [1] In the history of Satavahanas there is a need to focus cultural contribution in a new perspective.

It has been further observed that "The researcher has to take stock of these various hypotheses with a view to evaluating their usefulness for further research and to consider whether they suggest any new hypotheses. " [2] Here new light on cultural history of Satavahanas has been planned.

It has further been observed that "A researcher working in the field of historical sociology will find that such publications as the sociological journals, economic review, the bulletin of abstracts of current social science research, Directory of doctoral dissertations accepted by Universities etc. afford a rich store of valuable clues. " [3] Such details have been procured and new ideas have been drawn here.

This chapter is based on documentation and classification of review literature. The cultural history of Satavahana being a challenging exploration, it has been justified on the basis of available literature in a systematic manner. Research on Satavahanas began from Dr. Bhandarkar, who first wrote a book titled as “Satavahanas or Andhras”. Recently local scholars like Dr. P.V.Ranade, R.S.Morwanchikar and S.B.Deo have contributed about cultural history of Satavahanas. Art, architecture, literature, archeology are different aspects which have been brought to like by these scholars. P.V.Ranade in his small monogram has highlighted co relation of epigraphic and archeological evidences. R.S.Morwanchikar has described Paithan as Dakshin Kashi and he has documented different archeological antiques locally available. S.B.Deo has written an article on Satavahana archeology in Deccan College PG research journal by highlighting important features of Satavahana art. The local collection of antiquities made by Balasaheb Patil of Paithan, and Ramlingappa Lamture’s collection at Ter in Osmanabad district also highlighted different antiquirum remains. About the cultural history of Satavahana Dr.Ms. Murlidhar in her work “Historical Ter” has highlighted different achievements of Satavahanas’ in the trading emporium of Tagarpur or Ter. The Bhokardhan excavation report published by S.B.Deo and R.S.Gupte has also highlighted number of neglected areas in the cultural history of Satavahanas.

When we study ancient dynasties like Satavahanas much we have to depend on mercy of sources, which are complex in nature, difficult to understand its language and also difficult to correlate its facts with archeological sources. What literary sources speak that must be endorsed by archeological sources. The Satavahana archeology has just began from the middle of 1950s and this school of historical archeology has yet to develop. S.B.Deo in one of his articles on Satavahana archeology, has expressed many difficulties in relation and evolution of historical events in the Satavahana period. The evidences are large and many of the Satavahana sites on the bank of river Godavari, starting from Paithan and even ending at Amaravati, Nagarjunkonda and at Rajmendri, all these places requires special attention. The chronology of Satavahana evidences, their pottery seals, cylindrical seals, Terracotta figures, and bids are available on large scale. However they required to be classified, documented and

compared properly to arrive at focus. In spite of few excavations like Ter and Bhokardhan, there is a wide scope for explorations and excavations in the Satavahana period. There is a need to review, re-understand and re-examine Satavahana sources with proper insight and accuracy. Very recently Prof. Maya Patil of Solapur University has also excavated an interesting site in Solapur district, along with Deccan College, Pune. The study of Satavahana remains is a complex phenomenon which requires a proper correlation of archeological, literary as well as traditional folk arts and local legends, which are wide spread around cities like Paithan and its periphery. The traditional folk literature was first collected by King Hala in the form of book Gatha Shaptashati. The present researcher along with Principal Bhausaheb Gavali has made a content analysis of 100 episodes in Gatha Shaptashati, which is a folk narration based on collection of stories made by King Hala. In the national conference on Satavahanas organized in November, 2013. A comprehensive paper was presented on Hala's Gatha Shaptashati, which is a fine form of golden mixture of history, mythology, aesthetics and local language. Many a times there is beauty, elegance as well as bit of slang and vulgarity, but it has a beautiful narration reflecting local customs and traditions. The sociological importance of Hala's Gatha Shaptashati was for the first time accepted and studied by A.L.Basham in his classical book "The wonder that was India". Further Dr. Romila Thaper in her book "Early History of India" has also underlined the importance of Hala's Gatha Shaptashati as an important document of cultural life of ancient India. It has not only provided a base to understand Satavahana or Andhras but it also provided clue to evaluate cadilioscopic variety of cultural life in the entire Deccan. This book became a landscape model to develop and evolve local languages and their beauty as well as their richness in the language like Prakrit Marathi, Hale Kannad, older Telgu, Tamil and Malayalam languages in their crude form. The Sanskrit as a oriental language was digested and assimilated by these scholars and they were able to generate and develop local forms as a simple vehicles of public expressions.

Thus in this review of literature a very distinct and unique sociological approach has been developed to classify and analyze source material in to a new angle. The available sources have been classified, documented and analyzed properly in this chapter.

On this background it would be interesting to understand significance of review of literature.

3.2. Significance of review

The present type of review adopted here is historical review, which is often aptly used in the science of historical writings.

Few things rest in isolation from historical precedent. Historical reviews are focused on examining research throughout a period of time. Here the review literature has been undertaken in cultural view point beginning from Bhandarkar it ends with recent work by Morwanchikar, which has tried to fill many gaps in a systematic manner for the first time an issue, concept, theory, phenomena emerged in the literature, then tracing its evolution within the scholarship of a discipline It bridges gaps which are created due to lack of information often starting. Thus historical reviews provided a clue for further understanding of the subject. They take a stock of earlier studies and they try to peep beyond the window. The purpose is to place research in a historical context to show familiarity with state-of-the-art developments and to identify the likely directions for future research. In this study historical review method has been adopted by making classification of available literature.

P.R.Rathod has observed that there are manifold benefits of review of literature. [4]

A literature review may consist of simple a summary of key sources, but it usually has an organizational pattern and combines both summary and synthesis, often within specific conceptual categories. About significance of review following aspects can be noted:

- It gives a new interpretation of old material or combine new with old interpretations,
- It traces the intellectual progression of the field, including major debates,
- It helps to bridge gaps in the available material due to lack of insight and lack of interpretation.

- It provides new dimensions to look at the old problem.
- It helps to build new theory by rejecting previous theoretical frames.
- It helps to bring facts in new light of theoretical understanding.
- It also helps to develop new insight to look at the problem.

Thus review of literature in the science of history has been immensely significant because of two sides: On one side review of literature benefits to researcher to examine the current trends in history. It also stimulates about level of understanding to throw new light on old facts. Further in order to develop historical sociology perspective, review of literature can help to compare modern approaches and old approaches in a critical angle. It can make us to understand new horizons of historical research such as subaltern history. In this work for the first time in ancient Indian history, historical sociology perspective has been testified because in earlier works much focus was on political history and not on socio economic and cultural history. As in the present work unfolding cultural contribution to the history of Deccan is a basic phenomenon of this research task. Hence books related to art, architecture and literature have been surveyed here, without which new understanding of Satavahana dynasty would never have been possible.

The study of review of literature should establish via media from international to local level. Along with the global research, local aspects are also significant equally, which were not explored earlier in a systematic manner. All these dimensions matter a great deal to look at the cultural history of Deccan.

The significance of review of literature for the present study can be focused in the following five aspects:

* The review of literature in a classified manner will save energy, time and resources and it will also avoid duplication of research work. This will also enlighten to understand significant contributions made by earlier scholars.

* The review of literature can help to understand current status of the research problem, which can enable to put a bold step ahead in the new perspective. Not only

regional, but national trends can help to signalize the cultural contribution made by Satavahanas.

* Along with literary and archeological sources, traditional folk literature can amply bridge various gaps in the documentation of history. Hala's Gatha Shaptashati has been fully exploited as a source material and important discourse analysis of the content was made by using random samples.

* Foreign geographers like P.T. Tolemy have presented ancient cartographic maps of the world which can make to understand the locus of Satavahana cities, trade centers and important naval ports of the period. These foreign documents available in Greek and Roman cultures also support these foreign accounts.

* The various reports of excavation which are available to throw light on excavations at Paithan, Bhokardhan and Ter also manifest rich traditions of trade and commerce. Personal museums developed by late Balasaheb Patil, Shantinath Purwar and Ramlingappa Lamture also help to support these arguments. The antiquities put in the Jayakwadi museum and Marathwada University museum established by eminent archeologist late Dr. R.S.Gupte, founder professor of Department of archeology museum and Ancient Indian Culture has a rich collection of Satavahana antiquities. The ivory figures of Ter and Bhokardhan are also available in these museums, which amply prove the glory of Satavahana period.

All these benefits of review of literature are manifold. The longitude and latitude of sources is very high and expensive. There is a need to transform these quantitative information into qualitative data. Now a day's along with manuscripts and published books and reports, the web data is also largely available. There more than five web sites which provide varied and extensive information on Satavahanas history. The researcher has fully utilized these web resources in a systematic manner. Now there is need to classify these sources.

3.3. Classification

The available literature can be classified and further presented in a systematic manner to focus on benefits of the available material. Classification on one side reduces the pressure and shape of literature and on the other side it helps to actualize the knowledge [5] While understanding the cultural contribution of Satavahana in the history of Deccan the following four broad categories have been set forth and major works have been presented below:

3.4. International works

In this category encyclopedia, as well as reputed volumes of historical studies published by scholars of high repute have been included. Few of them can be described below:

- Encyclopedia Britannica has given details about : Satavahana dynasty, in which it has been pointed that Indian family that, according to some interpretations based on the Puranas (ancient religious and legendary writings), belonged to the Andhra *jati* ("tribe") and was the first Deccanese dynasty to build an empire in *daksinapatha*—i.e., the southern region. At the height of their power, the Satavahanas held distant areas of western and central India. Further more details have been given in this work, which are useful for this research work. [6]
- John F. Cady of California University has written a book on Ancient Indian History in which details regarding Satavahana dynasty have appeared. He has pointed that Satavahana was first dynasty of Deccan, which had build up empire on Dakshinpath. This dynasty made a rich contribution in the art, architecture and literature.[7]
- *Woolner Alfred has written a book on the entitled as "Introduction to Prakrit". This book is useful for the study of Prakrit literature developed in the Satavahana period, which can be treated as land mark contribution of the period. He has pointed that "Pratisthan or Paithan has also revealed remains of Indian cultural heritage.* Sālavāha□a or Andhra Empire, was a royal Indian dynasty based from Dharanikota and Amaravati in Andhra Pradesh as well as Junnar (Pune) and Prathisthan (Paithan) in Maharashtra. The territory of the empire covered much

of India from 230 BCE onward." [8] Thus these details are useful for rebuilding cultural history of Satavahanas.

- *Hermann Kulke and Dietmar Rothermund have written a books "History of India", which presents a new perspective to look at ancient period. In this book there is a special mention of Satavahana period. About Satavahanas history the scholars have noted that the central Indian empires of the Satavahanas dynasty showed a much greater continuity and stability." [9] These two scholars have thrown sufficient light on various aspects of Satavahana period. The book is useful for the present research work.*
- Rapson E.J. has published a book titled as "A Catalogue of Indian coins in the British Museum, Coins of Andhra Dynasty the Western Ksatrapas etc. LXIV" and in this book there is a special chapter on Satavahana in which Rapson has pointed that XXXVII, Original Prakrit, line 5 and 6 of the inscription: "Khatiya-dapa-mana-madanasa Saka-Yavana-Palhava-nisudanasa — Khakharatavamsa-niravasesa-karasa Satavahana-kula-yasa patithapana-karasa" *Rapson has further stated that "*Many small rulers succeeded Satakarni, such as Lambodara, Apilaka, Meghasvati and Kuntala Satakarni, who are thought to have been under the suzerainty of the Kanva dynasty. The Puranas (the Matsya Purana, the Vayu Purana, the Brahmana Purana, the Vishnu Purana) all state that the first of the Andhra rulers rose to power in the 1st century BCE, by slaying Susarman, the last ruler of the Kanvas.[10] All these ideas have been useful for understanding cultural history of Satavahanas.
- Carr ECH has written a book "What is history". This book is classic book and it throws light on philosophy of history. In this book Carr has pointed that "The study of socio cultural life of Satavahana period can be conducted on sociological perspective lines." .ECH Carr in his book has tried to analyze the significance of sociological perspective. He has observed that "sociological perspective can help to crystallize different neglected aspects of cultural life." [11] This will help to understand cultural history of Satavahanas.
- *Smith V.A. in his book "The Early History of India" has pointed that unity in diversity in India that India beyond all doubt possesses a deep underlying*

fundamental unity far more profound than that produced either by geographical isolation or political suzerainty. That unity transcends the innumerable diversities of blood, color, language, dress, manners and sect." [12] *The period of Satavahana in Deccan cannot be exception to this. Hence these views have been useful for understanding social and cultural life of Satavahana period.*

- Matson Ron in his book "The Spirit of Sociology", has explained sociological perspective. It has been pointed that "Any intellectual activity derives excitement from the moment it becomes a trail of discovery. In some fields of learning this is the discovery of words previously unthought-of of and unthinkable." [13] While interpreting Satavahanas social history, this approach is benefitting.
- Gisbert, has written a book "Fundamentals of Sociology." According to Gisbert "A social relationship therefore, implies reciprocal awareness between two or more men, and the sense, more or less dim, of their having something in common. Reciprocal recognition, direct or indirect, and commonness are the characteristic features of every social relationship." [14] Hence this approach will benefit to understand social life of Satavahana period.

All these international books provide a global vision to understand the international relevance of the present study. Satavahana being a dynasty of India, which ruled for 450 years has been included in Encyclopedia Britannica, because the historical role played by this dynasty is not only significant but also it is unavoidable because of its mile stone contribution after the fall of Maury as, till to the rise of Guptas and Vakataka in the Deccan. The international material provides new insight and new vision to look at the history of Satavahanas. Prof. Jhon F. Cady of California University has rightly capsuled the history of Satavahanas in his recent book "History of Ancient India." He has rightly pin pointed that the Satavahanas were epoch making rulers of South India who opened new vista in the history of India and heralded history of South India in the form of glorious golden traditions.

Thus the international review of source material has helped to provide global dimensions to the Satavahana history. The socio cultural dynamics of a dynasty of an ancient period cannot be examined in isolation without comparing it with the

foreign powers. The climax of Satavahana's period made them to withstand at par with Greek and Roman cultures and they set forth naval relationship and trade relationship with these eminent western powers and changed the fortune of the nation.

3.5. National works:

In this category highly reputed national scholars and their works based on research have been covered, which can be noted below:

* Romila Thaper's book "The Penguin History of Early India up to 1300 AD" has included 13 chapters. There is a chapter on Polity and Trade, which include Sungas and Satavahana dynasties. About Satavahanas, Thaper has noted that after fall of Mauryas Satavahanas emerged in Krishna Godavari delta. [15] About Satavahanas the author observed that "In the first century BC the Satavahana dynasty was established in the western Deccan. The Satavahanas were also sometimes called the Andhra dynasty. This led to the assumption that they originated in the Andhra region, the deltas of the Krishna and Godavari Rivers on the east coast, from where they moved westwards on the Godavari River." These details are useful for understanding history of Satavahanas. This book has been useful for building cultural history.

* Hemchandra Raychoudhari has written a book on "Political History of India" In this book there are 13 chapters and there is a separate chapter on South Indian dynasties. About Satavahana Raychoudhari has pointed that their empire was divided in two Ahar and Janapath. There were responsible officers to administer the state. They use to suffix names ending to word "Kur" and they were having status of king. [16] These details are useful for this study.

* M.K.Dhawalikar has written a book on "Ancient Indian Nusomatic (in Marathi). In this book there are 13 chapters. There is a special chapter on South Indian coins. In this chapter he has pointed that coins were minted in the Satavahana period for the first time. In the later period Ikshuyku, Kadamba and Chalukya, Ratrakuta and Yadawas were later rulers who followed their tradition. [17] This book is useful for cultural history of Satavahanas.

* Majumdar R.C. H.C.Raychaudhari and Kalikinkar Datta have written a book “An advanced history of India.” This book has contained 3 sections, ancient, medieval and modern India. About this research work ancient section is most useful. In the ancient section there is a chapter on the topic the “Deccan from the fall of Satavahanas to the end of Rastrakutas. In this chapter about Satavahana dynasty the authors have pointed that “Gautamiputra Sri Yajna Satkarni who probably ruled towards the close of the second century AD was the last great king of the house.” [18] This book is useful for understanding ups and downs in the political history of Satavahanas, without which there cultural contribution cannot be explained.

* *Bhattacharjee Arun has written a book “History of Ancient India” and in this book there is a separate chapter on Satavahanas or Andhras. In this book the author has interpreted political, social economic as well as art and literature of the period.. Arun Bhattacharjee has rightly observed that “It was the Satavahanas who were the first to build up an empires and political unity in south India for three long centuries. They left behind a political and cultural legacy. It was they who having extirpated the foreign rules of the Sakas, Pahlavas and Yavanas, saved the purity of Indian cultures from the hands of foreign tormentors.” [19] Thus such information is useful for present research work.*

* Durga Prasad has written a book on “History of Andhras up to 1565 AD”. In this book he has thrown light on Satavahana or Andhras as epoch making rulers of the Andhra country. In this book he has rightly pointed that In the Pūrānas and on their coins the dynasty is variously referred to as the Sātavāhanas or Sālavāha□a, Sātakarnīs, Andhras and Andhrabhrityas.” [20] Thus this book is useful for understanding political and social history of Satavahanas

* *R.S.Tripathi has written a very useful book on “history of Ancient India”. This book is based on original sources and there is a special chapter on History of Satavahanas which illustrates different aspects of cultural life. In this book he has pointed that “Pious donors excavated Chityagrihas (temples) or caused caves to be made for the residence (layanas) of the Bhiksus and also adequately provided for their maintenance by depositing money on interest with guilds.” [21] Thus these views have been useful for the study of the cultural life of Satavahanas.*

* Shastri Nilkanta K.A. and G.Sriniwaschari have written a book “Advanced History of India” which has also covered history of Satavahanas. In this book they have pointed that “This feat is usually thought to have been accomplished by Pulomavi (c. 30–6 BCE), who then ruled over Pataliputra. His brother Kanha (Krishna) succeeded him and extended the kingdom to west up to Nasik, if not beyond.” [22] All these details help us to understand political history of Satavahanas

* Rao Shankar has written a book on entitled “Sociology of Indian Society”. Understanding sociological phenomenon is basic factor in Indian history, because the author has rightly observed that “Indian society is very ancient and extremely complex. It has a very rich cultural tradition which is said to be at least 5000 years old.” [23] Thus this approach has been useful for present work.

* D.D.Kosambi has written a book titled as “Indian History” in which he tried to study Indian History in Marxian view point. He has noted that “It is true, and the proper study of history in a class society means analysis of the differences between the interests of the classes on top and of the rest of the people; it means consideration of the extent to which an emergent class had something new to contribute during its rise to power and of the stage where it turned to reaction in order to preserve its vested interests.” [24] This is a useful opinion presented by Kosambi.

* A.L.Basham has written a book “Wonder that was India”. This is a classic book which throws light on Indian history. About Satavahana period he has pointed that “The treatment of the love affairs of country folk reminds us of early Tamil poetry, which suggest that Hala may have tapped a widely diffused source in South Indian folksong.” [25] This approach can help to understand the importance of Prakrit literature in the Satavahana period.

* Chaurasia R.S. has written a book “History of Ancient India” which has thrown light on Satavahanas achievements. He has pointed that “The Andhra kings were also great patrons of art and literature. Under this the Prakrit language made a great progress.” [26] These observations are very useful for the present work.

* Jayapalan N. has written a book “History of India up to 1206 AD” in which there is a special chapter on Satavahanas. He has observed that ‘’Hala Satavahana’s court consisted of two great scholars namely Gunadhya and Sarvavarma. Hala himself is the reputed author of a Prakrit work on erotic’s. Gunadhya wrote Brihatkatha in the Paisachi language. The Satavahana rulers patronized Prakrit language.” [27] This has been very much useful for this study.

* A.C.Banerjee has written a book “History of India” in which he has thrown light on History of Satavahanas. He has observed that “The power of the Satavahana dynasty was revived by Gautamiputra Satakarni who defeated the powerful Saka Satrap Nahapana and overthrew the Sakas.” [28] These observations are useful for understanding political and social history of Satavahanas.

* Raychoudhary S.C. has written a book “Social cultural and economic History of India”. The said book is very useful for the instant study as it has dealt with historical aspects like social, cultural and economic of the Satavahana period. The author has rightly pointed that “The greatest contribution of Satavahanas was that during the first two centuries of the Christian era they stood as the bulwark of defense for the Deccan and were mainly instrumental in saving it from subjugation by foreign invaders.” [29] Such aspects are most useful for the present study.

* Majumdar R.K. and N.A.Srivastva have written a book “History of Ancient India.” In Chapter 12, the author has illustrated full details in respect of Satavahana dynasty. The author has rightly pointed that “The Sungas were replaced by the Kanvas who remained on the throne only for about 45 years. The Andhras or Satavahanas were the next to come on the throne of India. This dynasty had many rulers. Under them social and religious conditions of the people were quite satisfactory. Economically the people were happy and prosperous and administration was powerful, effective and strong.” [30] All these details are most relevant for understanding the contribution of Satavahanas.

* Mahajan V.D. has written a book “Ancient India” In the said book there is separate chapter on “Social conditions in Post Mauryan Times, which gives details of contribution of Satavahanas. The author in the said book stated that “The Satavahanas started the

practice of donating land with fiscal and administrative immunities to Brahmanas and Buddhist monks." [31] These details and such other discussions in the book will prove to be most useful for the present study.

* *Pillai M. Arjunan has written a book on the topic "Ancient Indian History." About history of Satavahanas M. Arjunan Pillai has observed that "Our information about the Satavahanas is largely derived from the Puranas, inscriptions and coins. The early history of the dynasty is enveloped in a thick fog of legends." However we have to come out from these difficulties to arrive at a sharp focus. It is true that "The Mauryan territories in the Deccan gradually slipped out imperial control, and passed under the rule of a new power, the Satavahanas." [32] This book is useful for the present research work.*

** Dr. Gopalachari K. in his book "Early History of the Andhra Country" has thrown ample light on history of Satavahanas. K.Gopalachari has observed that "The earliest known coins of the dynasty are two pieces, one of copper and the other of lead, bearing the legend Sri-Satasa." [33] This information is significant to throw light on the social and economic life of Satavahana period.*

* *Sircar D.C. has written a book "The Early Pallavas" see ch on Satavahanas*. Dr. D.C. Sircar thinks that Andhra-bhrityas stand for the dynasties that were servants of the Andhras or the Satavahanas and later became an independent political power. According to him the term Andhra-bhrityas does not refer to the Satavahanas or the Andhras but indicates their being vassal tribes. This view cannot be totally accepted, because their political center went on shifting as per their movements.[34] Thus this book is useful for present research work.

* *Choudhari K.C. has written a book "History of Ancient India".* The author has observed that "If the Satavahana period was great in administration, economy, social life and religion, it was no less eminent in cultural activities."[35] This view can be useful for understanding of cultural life of the period.

* Srivastava S.L. in his book titled as "An Introduction to the Satavahana Coinage". According to Srivastava "Description of Satavahanas sources it appears that the

language Telgu was their mother tongue. They also knew and used Sanskrit and Prakrit. Some scholars accepted that Telgu is related to the background under the overwhelming influence and origins of Sanskrit and Prakrit." [36] However, this view is not totally accepted because Paithan being their epi center of their power, Prakrit Marathi can be noted as their original language and Telgu of Andhra Desha can be a secondary language. Thus this information is benefitting for understanding their literary contribution.

* Seshan K.S.S. has edited report titled "Revenue Department (Gazetteers), Government of Andhra Pradesh" in which he has pointed that "Ranging from Paithan as its epicenter to Amravati in Andhra Pradesh there were continuous experiments of artistic works in the form of sculptural art as well as remains of architecture revealing both spiritual and secular arts. Thus Satavahana's rule was prosperous both in literature as well as arts." [37] This book will be useful for understanding rich contribution made by Satavahanas.

* A.C. Banerjee has written a book "History of India" which includes 27 chapters, in which there is a chapter on Kingdoms of Deccan. About Satavahana he has pointed that "The power of the Satavahana dynasty was revived by Gautamiputra Satkarni, who defeated the powerful Saka Satrap Nahapna and overthrew the Sakas, Yavanas and Palavas. His dominations extended not only over Maharashtra and the districts around Paithan, but also over North Konkan, Saurashtra, Berar and Malwaa." [38] Such and other details are useful for the present study.

* R. Sharan has written a book on "Ancient Indian History Culture and Archeology" (in Hindi). He has written a separate chapter on Sungas and Satavahana period. About Satavahana period he has noted that initially Satavahanas were Braihmins, but later on they received the status of Kshatriyas which rose from sun or solar. According to Gopalachari, Satavahana were closely related to sun and they had achieved status of Suryawanshi Kshetriyas. [39] Thus all these details have been useful for present research work. .

* J.P.Banerjee has written a book “Education in India” This book has covered 18 chapters. There is a chapter on ancient Indian education in which he has pointed that “Education develop according to the genius of the people The genius of India, like that of many ancient civilizations had a strong component of religious fervor although it was undogmatic.” [40]

* Nadim Hassain has written a book “Indian Society and Culture” In this book there are 16 chapters. About socio cultural aspects, he has pointed that “Any society and every society is a continuation of the past, but a range of continuity is maintained even in the midst of change coming into the same society from time to time.” [41] This approach is useful to understand the social change in the Satavahana period.

All the above books written by national scholars are based on national sociological, Marxian as well as subaltern approaches. In the post independence period, it was R.C.Mujumdar, who provided nationalist approach as an edge against the colonial historiography. In this process manifestation of national historiography was possible to understand landscape achievements of Satavahanas. The study of national history and its ups and downs helps to understand to learn lessons from the course of history. The Satavahana power when it was based on strong standing army as well as naval force was unchallenged. It could bit Chatrapas invasion and ousted them when they were penetrating in India. On the contrary when they became weak and suffered due to internal differences had to fail a pray to the superior South Indian power, leading to the decline their dynasty’s power and they shattered to pieces at the end. The graph of ups and downs of their political rule can be drawn on the basis of sources. However, but it is more difficult to draw graph of their socio cultural achievements which are shrouded with mystery and darkness. The torch light of sources alone can help to come out of darkness to the full light, from ignorance to the truthful understanding of historical process, hidden in the sociological view point has been brought to light for the first time. Hence along with national sources regional and local works have also been covered to bridge gaps whenever national sources are silent, local sources speak a great deal when national and international sources are not vocal.

3.6. Regional and local works:

In this category regional and local works have been covered. Few of them can be noted below:

* Deo S.B. and Gupte R.S. have documented an excavation report entitled “Excavations at Bhokardan.” In their report it has been pointed that “The urban revolution in South India was first witnessed in the Satavahana period. The number of cities was developed as urban centers and they were trading emporium. Excavations at Bhogvardhan or Bhokardhan speak a great deal about trade and commerce during the period. The ivory figure found in Bhokardhan amply testifies the same.”[42] This report will benefit to understand socio cultural contribution of Satavahanas.

* Pathey T.V. has documented a report titled “Ter Excavation.” In the said report he has pointed that excavations at Ter also exemplify the urban revolution/development of trade and commerce etc. The said report further throws sufficient light on new facts of these trade centers.[43] This report will be useful for present research work.

* Deshpande M.N. has written an article on “Pitalkhora Caves of Ancient India.” In this article he has presented exhaustive report on Pitalkhora caves. He has described art, culture, and music as well as material life of the period Satavahana.[44] This article will benefit a great deal for understanding Satavahanas history in a right perspective.

* Morwanchikar R.S. has written a book “Dakshin Kashi Paithan.” This book includes five chapters and useful plates. This book also includes various aspects regarding Satavahana’s political, social and cultural life in which he has pointed that Paithan has a continuous tradition of art and culture. Many artistes have contributed for the glory of Satavahanas.[45] This book will be significant to throw new light on cultural aspects of Satavahanas.

* Dr. P.V.Ranade has written a book (Paithanche Satavahana Rajkul” M.U.1971, p-34) on history of Satavahanas in Marathi. This book has covered many aspects of Satavahanas success. In this book Dr. Ranade has observed that The Naneghat

inscriptions of Gautami Balshree have focused on achievements of Satavahanas as brave rulers. [46] Their prosperity can be examined on the basis of these epigraphic evidences.

* P.V.Ranade has written an article in Marathwada Diwali Issue titled as “The Royal Dancer of Rajtadag. In this article he has noted that the royal dancer of Satavahanas depicted in the caves of Aurangabad, is the testimony of their glory. The fine tuning in the panel is rightly reflected with minute details, ornamentation and jewelry.[47]

* Bhide and Patil have written a book on “Ancient Indian History” It included 10 chapters and there is a separate chapter on Satavahanas, in which the authors have pointed that Satavahanas promoted art, literature as well as textile. Some scholars believed that in Ajanta, cave number 8 to 13 might have been carved in the Satavahana period. They provide detailed information about art, music as well as dance. [48] This book is useful for the present research work.

* S.G. Kolarkar has written a book History of India, which includes 30 chapters in which he has pointed that after the fall of Maurayas in South India, many dynasties came to power, and Satavahanas were among them. Prakrit literature flourished in this period. [49] This information is useful for the present work.

* N.C.Dixit has written a book on Ancient and Medieval India. In this book there are 23 chapters, among which there is a chapter on South Indian dynasty, which cover Satavahana, Vakataka and Chola dynasties [50] This book is useful to compare South Indian dynasties.

* Dr. Ganthani and Rahurkar have written a book titled as “Cultural History of Ancient India”. This book contained 25 chapters. There is a special chapter on South Indian dynasty in which about Satavahana period scholars have pointed that Satavahana dynasty was established by Srimukh by taking help from Bhoja and Rathik. He had respected Rathikas by providing them a special title as Maharathi and he had established matrimonial relations with them. [51] This information is useful for present research work.

* V.M.Sirshikar has written a book “History of world ancient period” This book includes 8 chapters. There is a separate chapter on Maurya period and post Maurya period. He has pointed that the Maurya period was responsible for promotion of art and literature. In the post Maurya period Satavahanas continued this tradition and they also supported promotion of Buddhism effectively. [52] This book is useful for understanding pre Satavahana Maurya period

The local scholars from Maharashtra have contributed a great deal in Marathi language. These scholars were initially from elite Pune School. However, the center of gravity has shifted from Pune to Kolhapur and Aurangabad as well as Solapur and Nagpur. Numbers of books in Marathi language have been written by regional and local scholars ranging from Gaidhane Rahurnikar to Vasant Dinanathrao, G.B.Degloorkar and Ram Gaikwad and V.M. Sirshikar and A.R.Kulkarni, P.V. Ranade, B.S.Deshpande, and R.S. Morwanchikar, Gajanan Bhide, have also contributed a great deal. All these local books have highlighted many neglected aspects covering traditional folk information. P.V.Ranade’s book “Satavahana Rajkul of Paithan” is a fluent and fine narrative history of Satavahanas written in elegant and lucid language. However, there are many more works which illustrate Satavahanas religious and spiritual power. R.S.Morwanchikar describes Paithan as “South Kashi” and unfolds many local traditions, when he was working in a college as Lecturer. The rich documentation of oral information has been strongly presented in this book. One of the poets and dramatist S.D.Inamdar has written a book “Satyam Vad Godavari” and he has rebrushed oral history about the rise of Satavahanas by presenting many more details available in public memory. He has dramatized the history and raised several questions about origin of Satavahana, which is full of darkness and mysteries. Finally he ends the play by asking a question to Godavari River and appeals her to tell about the truth regarding the origin of this glorious dynasty. Thus, many more pieces of literature are available on regional and local level, which can be used in a better manner by developing selective perception of sources. In nutshell regional and local sources are widely available what is required is critical examination of these sources to develop new insight to look at the cultural history of Satavahanas.

3.7. Web resources:

There are some websites which throw light on Satavahanas. Satavahana Maratha clan:

Dinesh Kannambadi has opined that “It is gross misrepresentation of history to call the Shatavahanas as "a Maratha clan". The concept of Maratha is a recent one arising with the popularity of Marathi language after 14th centaury AD. Calling Shatavahanas as "a Maratha clan" is an ignorant misrepresentation of history. I have heard some unsubstantiated theories that even lord Krishna was a Maratha which I think is "frivolous" at best. Please provide historical evidence from a "non Marathi Historians" of repute to justify this claim or rest is peace. Decedents of the Shatavahanas probably became Kadambas of North Karnataka, Chutus of Maharashtra, Ikshavakus of A.P. Their decedents went on to be called Chalukyas of Deccan, Rashtrakutas of Deccan etc. Eventually we see the rise of Marathas after 17th century.”

(Dinesh Kannambadi website visited on 4th Nov. 2014) His view is not rational because he has not quoted which scholar have attached the Satavahanas to Marathas clan. Merely present day people speak Marathi language, cannot be argument in favor of this. However, we cannot neglect and set aside that in the Satavahana period Prakrit language was promoted. King Hala himself wrote Gatha Shapta Shati, which can be described as first Prakrit Marathi book and certainly Satavahana period can be described as a period favorable for the beginning of Prakrit or Marathi language. According to Devi Singh Chavan, this language was also known as “Paisahchi Language”. Dinesh Kannambadi’s argument seems bias and polluted.

Expansion of Satavahana: On the websites many more details are available about expansion of Satavahana dynasty. About their expansion and extension, it has been noted that “The Śātavāhana Empire was a royal Indian dynasty based from Kotilingala,Telangana as well as Junnar (Pune) and Prathisthan (Paithan) in Maharashtra. The territory of the empire covered much of India from 230 BCE onward.” This chronology has set forth 350 years rule by Satavahana rulers in western Deccan.

Their political power originated from Maharashtra and expanded up to Godavari district in Andhra Pradesh. The strategic location of Satavahanas in Western Deccan made them popular on all India level. Their political power was almost spread on the banks of Godavari River originated from Nasik and merging the same in the ocean in Andhra Pradesh. All these details have benefited for the present research work.

On the website of Indiannetzone basic information about Satavahanas sculptures, stupas is provided. On this website details about Amaravati Stupa are available. About Amravati's sculptures on this website it has been pointed that "The Amravati Sculptures show some of the traces of the influence of the Gandhara and the Mathura schools to some extent." (http//arts.indianetzone.com/sculpture/1/satavahana_empire.htm site visited on 25-12-2014) Thus this site is useful for understanding Satavahana art and architecture.

On the website of World Map/World Ancient History/ Satavahana Empires: details of Satavahana empire have been provided. In order to understand cultural impact of Satavahana dynasty, this website has helped a great deal while heading towards understanding of cultural contribution. In this site it has been pointed that "The Satavahanas were the earliest Indian monarchs to issue coins with their images." (World Map/World Ancient History/ Satavahana Empire, site visited on 25-12-2014) All these details have benefited the scholar to update present details systematically. On this website it has been observed that "The kings of the Satavahana dynasty were excellent administrators. They divided their kingdom into many smaller regions called Aharas. Each was administered by a minister, or Amatya. Vaijayanti and Amaravati were the two most important cities in the Satavahana Empire. The beautiful sculptures of the galleries at Ajanta are attributed to the Satavahana artisans."

Thus these details are very much useful to study cultural contribution of Satavahanas. This site has further provided many details about their cultural perspective. It has been noted that

Buddhist and Brahminical literature found much encouragement from the Satavahana kings. While Buddhist architecture was not new to India, the Satavahana kings commissioned some extraordinary stupas (temples), including the renowned one at Amaravati in Andhra Pradesh. Thus these insights have provides new approach to document cultural history of Satavahanas. The study of Satavahanas dynastic rule was based on documentation of political history. But now what is required is landscape understanding of cultural history by making correct understanding of local cultural literary and archeological sources. To look at cultural history we have to focus more on local folk and oral traditions, which has been attempted in this work by providing new focus to the entire theme.

The Glorious India has presented various aspects about cultural history of India. On this site about Satavahanas it has been pointed that

Indian family that, according to some interpretations based on the Puranas belonged to the Andhrajati and was the first Deccanese dynasty to build an empire in daksinapatha (southern region). The Satavahanas (also called Andhra and Shalivahan) rose to power in Maharashtra around 200 B.C. They remained in power, for about 400 years. Almost the whole of present day Maharashtra, Madhya Pradesh and South India were under Satavahana rule. Paithan in Maharashtra, formerly called Pratishthan, was the capital of the Satavahanas. The founder of the Satavahanas was Simuka. But the man who raised it to eminence was Satakarni I. Sri Yajna Satakarni was the last great king in this dynasty. After him, the empire began to decline.

These details are useful for understanding of Satavahana history. On this website many more details are provided and further it has been observed that Paithan was their flourishing capital Two other cities, Vaijayanti (in North Kanara) and Amravati (in the Guntur district), attained eminence during the Satavahana period. Kings succeeding Gautamiputra lost many of their territories.

The site is extremely useful for documentation and interpretation of facts. It has been pointed that “The Satavahanas inaugurated the Shalivahana Shaka. Satavahanas were very able rulers. Their empire was divided into provinces called Aharas, each

under an Amatya (minister). They had a large army. They were lovers of literature and architecture. Prakrit was the court language. Women took part in assemblies. The Karle caves in Maharashtra were built during this period. Some caves of Ajanta were also built during this period. The construction of 29 galleries of Ajantha Caves continued until 650 AD. " (site-----visited on 25-12-2014)

Thus this website has proved useful to examine various facts in a significant manner.

All these websites provide various details about Satavahana dynasty but the details on website need to be authenticated critically examined and reviewed properly While using website information mainly there are following three difficulties:

* The information presented is vague and not concrete enough to substantiate.

* The information provided is not recorded with chronology and time or period. Hence it must be supported by other archeological sources.

* No solid references are given when the details are presented. Hence documentation of details based on books is vitally significant.

Looking into these difficulties the scholar has cross checked all websites and the information available have been used as a clue to ignite facts. All these details can further bridge gaps to throw light on the subject being undertaken for research. Thus about web resources one positive aspect is that it provides up to date current information. Recently available information on the subject is available. The future trends can be sorted out properly and new ideas can be floated. Cultural landscape of Satavahana is wide ranging and full of diverse information. The researcher has to rearrange and rebuild cultural history of Satavahanas on the basis of new sources. Organizing and presenting cultural history is a challenging task and one has to look ahead and aspire with hopes to unlock many complicated issues. Researcher has to deny faulty and bias information and change of attitude is vitally significant, then only heading towards truth can be possible.

Thus bridging information gaps, and providing a new perspective is possible to focus on truthful historiography. Thus web resources are ample what is required is discrimination of information based on accuracy and truth. The success depends on how researcher tackles these details to develop a new theory.

3.8. Limitations of earlier scholars

Bird's eye view of classified resources was presented earlier. This has benefited to understand important mile stones of cultural contribution made by Satavahana dynasty to the history Deccan. However, all these earlier works are not perfect and all comprhesive. They have certain limitations which have been brought to light by present scholar in a systematic manner.

Now-a-days interdisciplinary research has become a new phenomenon. It has been observed that "It could be too narrow an outlook, however, to restrict one's bibliographical survey of studies that are directed relevant to one's area of interest." (Wilkinson and Bhandarkar, p-105) Looking ahead beyond these restrictions a new approach has been accepted here, which can enlighten to understand future current trends in historical research. Now a days sociological, antrophological, as well as ethnographic approaches are coming ahead to up date the perspectives. The Maxist have also developed subaltern approach which is mainly based on exploitation, social, ecomomic, religious and cultural etc. Hence in this work cultural approach has been rightly focused. Satavahanas approach towards changing the flow of history was ethnographic and cultural. They were developed out of a clan and they could protect cultural of people by developing a new insight.

In survey of literature the limitations of earlier scholars can be rightly focused. Bhandarkar and Wilkinson have observed that by understanding limitations, one can attain fruitful means for further development of hypotheses [53]

The following limitations can be observed here:

* The earlier scholars both Indian and western have much focused on political history and they have not cared about cultural history.

* In the dynastic history social participation has been neglected

* The study of literature art, architecture has not been seriously examined.

* The regional and local art, cave temples have not been carefully studied.

* Being a south Indian dynasty ample space is not given to cultural contribution of Satavahanas.

Most of the local research works are written in Marathi language and they are based on translations made by local scholars. The prominent English books on ancient India written by R.C.Majumdar, V.D.Mahajan are preferably used for the purpose of translation. The translations are very scanty and they does not throw any additional light on local history. Hence their works require a critical angle. A new critical approach can help to look at the problem in a systematic manner. The local works have following three limitations:

- They lack in documentation of local cultural contribution
- They have not undertaken any field work
- They provide very narrow details about the art, architecture and literature.

Hence all these aspects have been highlighted in this work.

Hence, looking into all these limitations a special treatment to the subject was required and has been very well focused here.

3.9. New Areas

In the present research work, new areas based on historical sociology have been designed. The areas such as literature, art, architecture, socio-economic and cultural aspects of the period have been focused properly. The sources of history of the period of Satavahanas in the ancient period are very limited and scanty. Purana provide many details such as Kandha and Yayou Pruran also provide various details about Maharashtra. Satavahanas King Hala wrote Gatha Shaptashati and Gundhiya had compiled Brahat Katha Kosh. All these Prikrit sources enlighten us about the cultural history of Satavahanas. Many more inscriptions as well as temples have been recently

discovered. The excavation conducted in Solapur district by Dr. Maya Patil has also brought to light some more archeological sources. All these soruces have been focused properly. All these dimensions required a new treatment and new approach. The entire research work will focus on all these new areas in a systematic manner. All these aspects have been explained in this work. The proper planning, orientation and new outlook will certainly help to look at the problem in a new angle. The entire focus was on new dimensions of understanding the cultural life.

Historical sociology is a new area of research which is based on understanding history in a sociological view point. The cultural approach towards historical events can help to bridge many missing links in the human history.

Ron Matson observed that "Society, in all of its complexity, has multiple layers. Much like an onion, what we see on the surface tells us little about what lies beneath." [54]

Hence there is a need to understand ancient society by unfolding currents beneath. Further Matson has noted that "Having a sociological imagination will truly be a gift that comes from the discipline of sociology, but a gift we give ourselves through increasing awareness about society and personal lives." [55] By critical examination of various sources, the sociological analysis will help to understand the Satavahana society.

Thus in this work old sources will be newly interpreted and new light will be thrown on them.

3.10. Critical approach

There is a need to examine various sources and there is a further necessity to evaluate the available literature. The critical approach adopted in this work has been based on the following five aspects of this study:

- Evaluation of source material can help to understand its value in an original manner.
- Internal and external criticism of source material will be conducted to examine its authenticity.

- The available literature will be examined to evaluate its sociological relevance.
- New light will be thrown on different aspects to focus facts.
- The entire process will be reexamined to highlight the cultural contribution of Satavahanas in the history of Deccan.

This critical approach adopted in this work will help to explain fully all the literature available on international, national and local level together in a critical angle.

A comparative critical aspect will help to compare Satavahana's contribution in the Deccan for their approach to look at the history. All these aspects have a totally new sociological approach. This will explore to look at the source material for arriving at a sharp focus at the end.

Cultural history requires a new critical approach. About India's cultural contribution it has been pointed that "India's cultural heritage is one of the most ancient, extensive, and varied among all those which make up the cultural heritage of mankind." [56] Satavahanas have also contributed to the growth of Indian culture. Further it has been observed that "In these early phases of India's two ideals took shape which were to be the foundations of the whole structure of Indian culture, the spiritual nature of man, and the acceptance of all cultures as valid expressions of eternal values." [57] In the Satavahana period the spiritual power enhanced and secondly it digested many foreign invaders, like Shatrapas. The Indian culture flourished in the Satavahana period as a continuous trend. It is true that "The civilization which is inspired by the spiritual insight of our sages is marked by a certain moral integrity, a fundamental loyalty, a fine balance of individual desires and social demands, and it is these that are responsible for its vitality and continuity." [58] The Satavahanas handed over the Indian heritage to further dynasties of Deccan like Chalukyas and the trend continued.

Satavahanas were able to consolidate Indian culture by facing many difficulties According to Jadunath Sarkar "The common Indian type has stood the test of time, it has outlined the shock of dynastic revolutions, foreign invasions, religious conflicts, and widespread natural disasters." [59] Satavahana put a strong resistance to foreign invaders

and they also faced many calamities bravely. Rao has further observed that “One feature that is most often noticed about India is its unity in diversity. This stereotyped phase has become a part of India’s self identity. In the past, foreign travelers like Megasthenes observed and recorded this. After the partition of India this aspect has been passionately articulated both as a reality of the past and as the hope for the future.” [60] Rao further observed that “M.N.Srinivas is of the opinion that the unity of India is essentially a religious one. People may worship different deities but the religious scriptures Purans, Brahmanas, Epics and the Vedas, knit the numerous heterogeneous groups together into the religious society and give them the sense that their country is sacred.” [61] In the Satavahana period Vedic philosophy was translated in Prakrit language and society was unified by assimilating different cults into one religion.

Rao has rightly observed that “Spiritual life is the true genius of India. Those who make the greatest appeal to the Indian mind are not the military conquerors, not the rich merchants or the great diplomats, but the holy sages, the “rsis” who embody spirituality of its finest and purest.” [62] In the Satavahana period kings were also philosophers and poets. Grammar and literature flourished for reflecting peoples hopes and aspirations.

Science and technology was also well developed in ancient India. Ayurveda as a science of health was well developed. [63] Thus in the Satavahana period also along with culture technology also flourished.

About flexibility of Indian culture it has been observed that “Monier Williams in his notable work Brahminism and Hinduism dwelt on this aspect about a hundred years ago. The strength of Hinduism he emphasized lies in its infinite adaptability to the infinite diversity of an abstract side suited to the philosopher, its practical and concrete side attuned to the man of the poetic feeling and imagination, and man of peace and the lover of seclusion.” [64] Thus Indian culture was flexible enough to accommodate many currents in the Satavahana period.

Satavahana period was period of social integration and assimilation Jadunath Sarkar has pointed that “ The moral transformation of savage foreigners is the greatest glory of India and a proof of the death defying vitality of Hinduism, considered not as a

dogmatic creed which it never was, but as a social force and civilizing agency. The spirit of India has triumphed over time and change and kept the composite Indian people's mind as active and keen as in the best days of pure Aryan ascendance. The blending of races here has not led to the intellectual and moral deterioration which is found among the present day mixed population of what was once Spanish America." [65] Thus all these forces can be visible in the Satavahana period.

In the current historical research interdisciplinary studies are very important. Especially when we explore cultural history it requires study of philosophy, sociology, anthropology and archeology. The different dimensions of cultural studies can be very well unfolded by digging out neglected areas in a systematic manner. The entire problem is complex and it is woven with material culture as well as spiritual culture by exploring all these dimensions, we can very well establish that all round development in the Satavahana period was possible due to proper coition and harmony in the state. All these dimensions have a significant value for understanding of Satavahanas' cultural history in a new sociological angle. Thus critical approach has not only enriched the perspective, but it has also helped to look at the problem in a multi disciplinary manner, because the Satavahana's culture can be described as a part of Indian mosaic culture which was a cross section of ancient Indian composite culture. Hence in this chapter while undertaking review of literature new approach has been streamlined and cultural perspective has been developed.

Hence while making study of cultural contribution of Satavahana in the history of Deccan, sociological approach has benefited to highlight following three facts:

- Indian culture spread in the Deccan in the Satavahana period which can be observed as process of continuity.
- Spiritual base was strengthened in the period. The remains of cave temples, scruptural arts, is evidence of the same.
- Hindu religion became more broad and flexible and it accommodated numerous cults in the period. The growth of Prakrit language is testimony of the spreading of progressive culture at the beneath.

Satvahanas cultural contribution can be studied by reviewing literature as well as by exploring new sources by exploring old soruces in the new angle. The study of Satavahanas reveals that it was a period which can be descried as Wonder that was South India. 20 metro cities in Maharashtra were flourishing and the growth rate of the state was more then 30%, because the gold and silver was poerwing in Western India. Manifold progress was achieved in this period in the art, architecture and literature and also in technology. We have to debate and discuss all these areas in this work. Review of literature has benefited to explore new ideas and new areas. Satavahanas ruled Deccan for more than 450 years. They provided political safety, and security to the state, which was responsible for all round cultural development. The entire Souther Deccan was uniformely brought under their power. Peace was established and patronage of art and literature was possible, which led to unique contributions made in Prakrit literature in the form of Hala's Gatha Shaptashati and architecture in the form of Amaravati School of sculptures. All this has been manifested through literary, archeological and epigraphic evidences. The Satavahana coins and their quality has been appreciated by Dr. Ajay Mitra Shastri and Dr. Shobhana Gokhale. Satavahana coins in the collection of Balasaheb Patil at Paithan and Dr. Purwar's collection in Aurangabad is evident of the same. In the Purwar collection, coins bearing the faces of Satvahana kings have been available. These throw ample light on the prosperity of the dynasty.

3.11. Content analysis:

According to Berger "Content analysis is a research technique that involves measuring something in a random sampling of some form of communication." (Berger Authur Asa "Media Analysis Techniques" San Francisco State University, Sage Publictions, New Delhi, 2012, p-135) Berger has further observed that "The basic assumption implicit in content analysis is that an investigation of messages and communication will allow some insight into some aspects of the people who received these messages." (Berger, p-135) It has been rightly observed that "Content analysis can often be used to conduct interesting and useful experiments." (9) (Berger, p-136) Looking in to these aspects here the content analysis of few hymens in the Gatha

Shapatashati has been conducted and has been provided here in the s... of library works.

In the historical studies quantitative content analysis is not sufficient. What is required is qualitative content analysis. The stories depicted in Gatha Shapatashati are unique and competitive. They believed to be very basic and genius to reveal the cultu8ral facts rooted in them. After such a content analysis new facets can be brought to light and new areas can be highlighted properly. A.A.Berger's work "Media Analysis Techniques" has also manifested some interesting tools and techniques of data collection. These concepts can be studied on the basis of unit setting and reflecting the major themes in the core content. While understanding review of literature we require a positive approach to look at the problem. The totally all the literary works and epigraphic evidences can also be studied by using qualitative content analysis methods which have been used in this work. A grass root analysis of all these sources has been made carefully to highlight different dimensions of cultural life. Both types purpose as well as effect of the content can be carefully studied in this work. The entire process can help to understand the micro aspects of cultural life depicted in this literary works. These forms of narrations are varied and they are having rich content. By explaining these facts a new and specific approach has been evolved here in a systematic manner on the following grounds:

- A new sociological approach adopted here is basic and it can help to look at the research problem in a scientific manner.
- The socio cultural process can be carefully studied on the basis of new facts and new features evolved through these processes.
- The cultural studies based on content analysis revealed the rich and varied aspects of social life.
- The thesis, anti thesis and synthesis in the socio cultural life can be studied here by adopting new modes and means of content analysis.

A grass root analysis of the folk literature by following discourse analysis methods can benefit a great deal to ....these works in a systematic manner. A unique and significant aspect of cultural life was its wide and comprehensive liberal approach. The cultural

exchanges of liberal ideas can help to understand the comprehensive approach of Satavahana people. The entire process can be very well studied here together

- by analyzing facts
- by focusing details
- by evaluating the content

The review of literature can be thus critically manifested by use and adoption of content analysis as a method of scientific research. Thus the use and application of this method has benefited the researcher for the study of Gatha Shaptashati and Brahat Katha Kosh. The selected random sample method will be used for completing the work.

3.12. Summary

The study of review of literature has thus benefitted to look at Satavahanas cultural history in a much broader angle. The wide, all comprehensive and harmonious social relationship was achieved by Satavahanas during a period of three and half centuries. Satavahanas cultural life was full of kaleidoscopic variety. The elite, higher middle class and the lower class was coinciding together in every work of art, literature and culture. The high quality textile and Terracotta's as well as bids of excellent quality were produced as a symbol of cultural richness. This has been evident on the basis of inscriptions as well as archeological evidences. The ivory figures found at Bhokardhan and Ter were of excellent nature and they could demonstrate a superb quality because the ivory workmanship exiled in the period, the epigraphic evidences show that the ivory workers of Bhokardhan were invited to Sanchi for decoration of gateway of the pillar. It is evident that micro art work was carried out by Satavahana artists with great rigor and confidence. In the Satavahana's cultural life has been depicted in Hala's Gatha Sapashati as well as Gundhya's Braihat Katha. The description in these Prakrit work is neatly reflected even in archeological evidences. The study of published review has been thus useful on large scale to build the cultural history of Satavahanas in a systematic manner.

Thus in this chapter review of literature was undertaken. In the beginning significance of review was stated, classification of sources was made into three broad

areas international, national and regional and few important works in each category were presented. By understanding limitations, of earlier works, future line of study was presented. New sociological approach was highlighted and critical perspective was presented to look at the cultural history of Satavahanas Thus, this chapter has tried to broaden researcher's vision to look at the cultural contribution of Satavahanas in the history of Deccan. It has presented all together new perspective to look at the research problem.

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CHAPTER IV

SOCIO ECONOMIC LIFE OF SATAVAHANA PERIOD

4.1. Introduction

4.2. Sociology of Satavahana period

4.3. Features of socio economic life

4.4. Social dynamics and prosperity

4.5. Aspects of social life.

4.6. Features of economic life

4.7. Economic conditions

4.8. Satavahana coins and coinage

4.9. Society during Satavahana period

4.10. Trade and commerce

4.11. Profile of Satavahanas

4.12. Co-rrelation of facts

4.13. Summary

CHAPTER IV

SOCIO ECONOMIC LIFE OF SATAVAHANA PERIOD

4.1. Introduction:

The study of socio economic life can be conducted on the basis of various sources. The study of cultural lie cannot be complete without understanding the sociological background of the period. Hence we can study various social institutions, customs and traditions as well as social relationship between various social organizations and social communities. The study of institutions as well as literary sources can help to examine various facts together in a new angle. This approach has been authenticated in this chapter.

The study of socio economic life in ancient period is complex because there is a lack of sources and authentic sources are quite rare and scanty at one hand and they are not easily available on the other hand. Satavahana period was period of peace and glory. Social cohesion was a major reason behind the prosperity of the period. R.C. Majumdar has observed that "While in Greeks, the Parthians, the Sakas and the Kushanas were harrying the north western frontier of India; a powerful kingdom was established in the Deccan by the Andhras." [1] Being so they had an added advantage in the all round development of the region. It has been pointed that "Their history is not definitely known but it appears very probable that shortly after the death of Asoka they threw off the yoke of the Maurya dynasty, and thereby brought about its downfall. " [2] There was a vacuum in south India and Satavahana that to fill it due to their active role on the matrix of power in South India in general and Deccan in particular. They played a vital role when there was Dark Age in north India and uncertainty in South India. The Satavahanas or the Shalivanas ruled entire Godavari Krishna peninsula or delta. It has been observed that "Pratisthan a modern Paithan or Pytoon on the Godavari was their western capital, while Dhanyakataka, near Bezwada on the Krishna was the eastern capital." [3] Rich natural resources, availability of water, minerals laid to the growth of

trade and commerce in the Satavahana period. The Satavahanas due to their political ability they were able to bring cohesive social life. It has been pointed the society under the Satavahanas was divided with reference to the offices held and duties performed by the people. According to Rapson these officials were connected with the royal family by blood or by caste. The second social class comprised officials like Amatyas, Mahamatras and Bhandararikas and non officials like merchants, head of caravan traders, head of trade guilds etc. The third social class was composed of the physicians, scribes, cultivators, druggists, goldsmiths, etc. The fourth and the last social class included the carpenters, gardeners, blacksmiths, and fishermen. The mercantile people and the cultivators were divided into Grihas, Kulas or Kutumbas meaning families at the head of each of which there was a Grihapati or Kutambin i.e. the head of the family who occupied a position of authority in the family." [4] The classification of social life was based on professional abilities. About organized social stratification it has been observed that "One specialty of the Satavahana period was craft guilds. There are references to guilds of the oil pressers, artisans, potters, corn dealers, weavers, bruisers and bamboo workers. The existence of guilds indicates corporate life of the time." [5] The economic prosperity led to the affluence of art and architecture in Deccan. The prosperity growth and stability led to development of art and architecture in Deccan, which is evident on the basis of cave temples at Rajtadag.

The study of social life in ancient India can be conducted on the basis of sources such as inscriptions, coins, as well as reports of excavations and literary sources such as Puranas. About the study of social life Gisbert has observed that "The essential fact behind it is that man has always belonged to a society of one kind or another, and that without it he cannot exist at all." [6] Social life in Satavahana period is not exception to this. It has been pointed that "The question of the nature of society is largely connected with the question of its origin. It is the former, as we shall presently see, on which the latter depends as a kind of corollary." [7] Like other ancient Indian period, Satavahana period was also part of feudal social structure. It has been pointed that "The natural sociality of man, which is so evident, has nevertheless been repeatedly called into question in history for various reasons. Some of these are mutually opposed." [8] Indian social life being divided in Varna system was many times, mutually opposed to each

other till they survived together because of social bonds and cultural needs. About social life in Satavahana period, Tripathi has observed that there were at least four classes of social divisions. The first being the Mahabhojas, the Maharathis and the Mahasenapatis, who controlled the rastras or districts, comprised the highest rank of society. The second class included officials like the Amatyas, Mahamatras, and the Bhandagarikas such non officials as the Naigama (merchant), Sarthavaha (head of the trader), and the Sresthis (chief of the trade guild). The third class consisted of the Vaidya (physician), Lekhaka (Scribe), Suvarnakara (goldsmith), Gandhika (perfumer), Halakiya (Cultivator) etc. The fourth class comprehended the Malakara (gardener), Vardhaki (carpenter), Dasaka (fisherman), Lohavanija (blacksmith) etc. The head of the family (kula) was called Kutumbin or Grihapati, his position was certainly one of authority. "[9] The life during Satavahana period was thus based on values and ideals. The social life was full of enthusiasm and spirit which is evident on the basis of social exchange. The reconstruction of social life has been possible on the basis of cave temples as well as literary evidences recorded during the period. Such an understanding can be possible by correlating various sources literary, archeological, as well as folk traditions.

The study of social and economic life cannot be separated from each other, because both these aspects are organic and interdependent. Their sociological value can only be examined on the basis of available data. In the Satavahana period though there existed Varna system, yet it was not rigid and it was not barbarized. The social interrelationship was very much healthy, cordial and happy. The feature of Satavahana society was based on excellence performance in every field.

The Satavahana dynasty was able to mark its significant position in the history of Deccan because of the social peace and economic prosperity. A careful and critical study of all these aspects has been studied here.

The social life during Satavahana period was quite peaceful and coherent. The entire process of social change was well accelerated. The social life during Satavahana period was comparatively more progressive and forward looking, because inter-caste

and inter Varna marriages was possible in the period. The caste differences were not dogmatic and stereotyped and these were based on effective social relationship.

The Satavahana's social organism was symbolic and inter dependent. The artisans, artists and craftsmen were major classes having economic dependence on each other. The self sufficiency of village life was basic foundation as ensured by Satavahanas during their period. The goods and services provided by villagers were sufficient enough to meet their demands. Hence the study of social and economic life must be conducted together, which can provide a new perspective to look at this promising dynasty in South India. A very progressive outlook was developed in the period under discussion. The entire process of socio economic change was dependent on each other and we have to evolve a new compressive approach to study social and economic life of the period.

A healthy society is always based on .progressive views and ideas, which were unique and unparallel. The entire process of social change can be rightly explained in the context of ancient Indian life. There is a need to overcome the traditional and stereotyped images of the period. Some dynasties like Satavahanas must be well appreciated for their revolutionary progressive ideas.

Thus the study of social and economic life mainly rests on

- relevant social life provided was responsible for economic prosperity
- The entire system was reoriented and society was also undergoing many changes by shifting from stereo typed images to new progressive images.

The intercaste marriages were allowed and there was horizontal to vertical exchanges in the social system. Not much is said about origin of Satavahanas, whether they were Brahmins or Kshtiryas or they were mixture of these two cannot be exactly located. The source book like Taitareya Brahmanas is also sailent on this issue. Many mythological stories are prevailing about this and renouned poet S.D.Inamdar has written a drama based on the theme titled as Satyawadha Godavari. The author has finally provided a clue that only Godavari River can tell about the truth of Satavahanas history and she can only explain these mythological stories effectively. In order to

describe socio economic life of the Satavahana period we have to considesr various literary sources in a new angle to high light different dimensions of Satavahanas rule. The sources to explain Satavahanas socio economic life is ample in nature. What is required is critical insight to throw light on Satavahanas socio economic life in a new angle. In the historical orientation of Satavahanas can be further changed on the basis of reunderstanding the source material in a new angle. Number of inscriptions, literary works like Hala's Gatha Saptashati and Gundhyas Bsrahat Katha Kosh are available. What is required is new interpretation of facts. These facts can be further brought to light by throwing new light on neglected corners. It is true that social and economic aspects are inseparable and they are closely webbed together . Social institutions can rightly grow if there is good deal of prosperity in the society. Social peace and harmony can be established if economic systems are healthy and active enough to generate new enthusiasum in the society.

The study of Satavahanas social and economic life cannot be complete without use of potential research material and sources in a new angle. This new angle can only be brushed properly by adopting new theories and frames for analysis of the research problem in the new perspective.

- *The sources of history must be examined and evaluated in pragmatic perspective.*
- *New spirit can be infused in the older sources by interpretating them.*
- *The interplay between social development and economic harmony can lead to new understanding of socio economic history of the period.*

For this purpose sociological perspective has been brought to light.

4,2. Sociology of Satavahana period:

India has a long history and its cultural tradition is also very old. It has been rightly pointed that "India's cultural heritage is one of the most ancient, extensive and varied among all those which make up the cultural heritage of mankind. Throughout the ages many races and peoples contributed to India' culture. Some came into contact with her only temporarily, others settled permanently within her borders. The keynote of the

distinctive culture thus evolved was synthesis on the basis of eternal values." (Reproduced from the introductory remarks in "The Cultural Heritages of India" Vol. I, Sri Ramakrishna Mission Publication. See Rao C Shankar) The Satavahana period witnessed this process of synthesis in urban and tribal life because Aitare Bramahnas described Satavahanas belonged to a tribal race. In the Satavahana period there were many classes, tribes, and Varna distinctions, but they were not against each other or nor they were barriers in development. It is true that the different systems that we find in India "…possess a unity of characters and attitude which makes the manifold a single whole, which we might describe as the Hindu spirit. The civilization which is inspired by a spiritual insight of our sages is marked by a certain moral integrity, a fundamental loyalty, a fine balance of individual desires and social demands, and it is these that are responsible for its vitality and continuity."(Ibid., p-xxiii Shankar rao) The Satavahana society testifies this phenomenon on the larger context

The following characters of Satavahana's sociology can be described as under:

- *The Satavahanas continued ancient Indian cultural traditions and refined it.*
- *There was unity in diversity in the Satavahana society. Satavahanas imbibed it as a reality of past and hope of the future. (S.C.Dube "Indian Society", 1990, p-23, National Book Trust of India)*
- *Dharma was life center of Satavahana society, They followed morality with high spirit.*
- *The Satavahanas protected Indian cultural heritage in a scientific manner. They developed architecture and culture for such systematic development.*
- *Spirit of tolerance prevailed in Satavahana period because they had synthetic approach towards other religion. Though they were followers of Vedic religion, Buddhism and Jainism developed side by side.*
- *Harmony with nature and environment was important character of Satavahana tradition. Satavahana's protected natural resources for the future.*
- *Ethics and morality was essence of Satavahana society. They could develop art and literature due to such dedication and devotion.*

- *In the frame of limited span the Satavahana dynasty was able to develop science and technology in their limited resources. The cave temples were scooped out and pillars of victory were erected to commemorate the triumph and glory*
- *The economic institutions were self sustaining and they were not on the mercy of state government. Hence number of welfare actictivies were practiced by them in a benevolent manner.*
- *Whatever earned by the trade guilds and big businessmen, Shreni and Shreties was utilized for public welfare. These were the autonomus bodies free from state intervention and they could promote, arts, literature, as well as activities of sports and culture.*

Thus all these salient features of Satavahana sociology revealed that Satavahanas were able to develop new dimensions of life in the ancient period. Their overall performance was better than prevailing dynasties, because the Satavahanas perception of public rule was based on social intelligence.

The new sociological understanding of Satavahana history throws light on social assimilation. Indian society during the Satavahana period was rural society and it has many limitations of time span. In spite of all the stress, stress and strain Satavahana rulers were able to manage their resources for public good. They rightly involved large number of poor people in socio economic change. They persuaded development of women and weaker sections. They were also able to transform the life of folk people.

All these aspects can be examined on the basis of socio economic perspective developed by those rulers. The entire pedagogy of social development can be studied in the angle of Satavahanas endeouring efforts to protect Indian culture in the adverse situation. Their sole aim was to keep India on the top in the ancient period, in which they were successful.

4.3. Features of socio economic life.

** Social peace and prosperity was based on harmonious relationship with each other. Malice and hatred was not prevailing, but there was a feeling of cohesion among various social groups.*

** The ramifications in art, literature as well as high quality textile products testify socio economic prosperity of the period.*

** The multi cultural, multi religious and multi linguistic assimilation of social life led towards reliable and reasonable development in the background of earlier period of uncertainty and trimmers.*

** The liable and objective progress in the period can be reflected in the trading emporiums at Bhokardhan and Ter, which are exemplified on the basis of excavation reports.*

**More than 29 cities in the western region flourished as metro townships and Pitlomy has appreciated the boost provided by Satavahana rulers.*

** Organized trade gilds and corporations were base of economic prosperity. These gilds were sharing their profit for the construction of cave temples.*

** Art , music and dance flourished in the period, which is reflected and highlighted in the dancing panel at Rajtadag, modern Aurangabad.*

** Satavahanas trade relations with western countries were of two way nature. They were getting Roman, Kmphora, quality wine from Rome and India was exporting high quality textiles. The balance of trade was in favor of India.*

** Silver and gold was pouring in India through western ports and this led to all round economic development.*

** We can preferably specify the efforts made by Satavahana rulers for protecting law and order, security in travel and tourism and safety for trade and commerce.*

** The endeavor of Satavahana rulers was based on developing all round progress in art, architecture and literature as well as science and technology. This can be exemplified on the basis of structures erected in the period and monuments of pride established in the Satavahana phase.*

** The Satavahana social life was free and transperent enough to echo stability of the period. The conservation of nature was equally undertaken for the rational use of resources. The study of the freatures of socio economic life of the Satavahana period revealed that they paid importance for the construction of roads, communication facilities and they promoted local artizens and crafsmen for developing their production services based on excellence and quality. The ethno cultural processes were very well protected and new light was thrown on art work as well as trade and commerce as a vehicle to market their essential textile in the western world, In the Satavahana period Paithani, the super textile was finely webbed and promoted to Roman Empire. The teracota figures, ivory figures, beds and ornaments were also largely demanded in the westerned countries which poured gold and silver to the western ports which were dominated by Satavahnas.*

All these features amply show that the socio economic life in the Satavahana period was very well developed and inter play between these two was responsible for cultural development of the region.

All these aspects magnify peace and glory achieved by Satavahana rulers in the period 3 and half decades. This led to attainment of golden age in the southern Deccan, which manifested cultural efflorescence in the period.

Thus the social and economic life was very bright and positively flourishing to develop art and architecture in the western India. Dr. R.S.Gupte has studied more than 450 cave temples in western India and many of them belonged to Satavahana period. The study of all these caves reflects cultural glory of the period. The identification, selection, and definition of the research problem is based on pin pointing the cultural life of the Deccan during the Satavahana period. Hence the analysis of resources has been made on the basis of new perspective. The cause and effect analysis of economic prosperity lies in social cohesion. The Satavahana rulers developed solutions to various problems based on their own strategies. Their regular implementation of new schemes was based on their own local models. The Satavahanas could develop their own identity in cultural life in every field because of their dedication, devotion and sacrifice.

4.4. Social dynamics and prosperity:

Economic prosperity depends on social stability. The dynamics of development in any period can be examined in the sociological view point. Trade and commerce is closely related to social and cultural environment in the states during the period. Gisbert has observed that "The conscious interaction of the human being with his environment is always addressed, directly or indirectly to the satisfaction of some need or interest." [10] In the Satavahana period the socio economic need was development. After the fall of Mauryas, there was no central power to control, coordinate and plan well arranged developing leading to prosperity. This was provided by Satavahana dynasties for three centuries. The Satavahanas produced super and high quality textile which was largely demanded by Greek and Roman societies. It has been pointed that "The satisfaction derived by man from the interplay with his environment are not only confined to the objects produced there from, but they also extend to the ways and patterns in which they have been produced." [11] Paithani was produced so excellently that this quality textile had almost captured Roman market and the patterns of this art work became extremely popular in Greek and Roman cultures. Taylor has defined culture as "that complex whole which includes knowledge, belief, arts, morals, law, custom, and any other capabilities and habits acquired by man as a members of society." [12] The study of socio economic and cultural life of the Satavahana period must be conducted on these lines. The sociological approach helps to understand the social dynamics. The social milieu and cultural ethos can be examined on the basis of authentic sources.

About sociology of development of any period, it has been observed that "In the cultural field also we find innumerable varieties dotted over the length and breadth of this country. Traditional cultural ways and modern thoughts are intermixed here like social dynamics." [13] Further it is true that "India is a caste as well as class laden society. Vast class differences do exist among the masses." [14] However, in the Satavahana period social cohesion was attained without many differences of class and caste. People at large were engaged in production of art, crafts, with common interests. The cave temples as well as art and architecture were possible due to such social unity. It has been rightly stated that "India is known for its temple culture which is reflected in

various temples and sacred places scattered all over the country." [15] *Important centers of social integration were developed at places like Nasik, Paithan as well as Rajmahendri. These centers have manifested Hindu as well as Buddhist and Jain temples, which revealed social tolerance and feeling of coexistence that was responsible for developing new work culture in the Satavahana period. On this background we have to study aspects of social life.*

About the social lag Gisbert has observed that "One of the most common varieties of the civilization cultural lag is that which takes place when the changes in the technological, economic or political systems outrun the old ideas and habituations rendering them obsolete and antiquated." [16] *The Satavahanas were able to overcome the Mauryas backwardness and they established their own progressive approach. Gisbert has observed that "Besides these there are other types of lag difficult to classify owing to the great mixture of cultural and civilizational forces involved."* [17] *There are many factors for backwardness Satavahanas were able to ride over these lags, which were hurdle in social development. Attempts were made by Satavahanas to overcome these difficulties which were mostly due to lack of coordination in earlier period. The Satavahanas were able to infuse a new spirit in political system, which led to change in socio economic life.*

About the conflict between the cultures Gisbert has observed that "Another way in which mixed lags may arise is when a civilized society is confronted with a new technology imported from abroad and associated with a foreign culture which tries to impose its values or political sway on that society." [18] *The Satavahana people in spite of opposition were able to penetrate in Greek and Rome due to their advanced quality products of textile, ivory as well as super quality ornaments. The social acceptance of Indian products was mostly possible due to Satavahanas social progressive attitude.*

The products and services evolved by Satavahana rulers were based on excellence. Their quality products were able to compete western European brands, available at the time. Many a times, Satavahanas have upper hand than that of their western counterparts. Their free trade policy was mainly responsible for prosperous, economic development, achieved on high speed by those rulers. Their magnificent

performance in pottery , terracotta, wood work and ivory work was able to establish their superiority in Greek and Roman market. This was so much dominating that the Romans had to bring a resolution for banning Indian textile products in their markets. However, this banning popularized Indian products on large scale and it further increased popularity of these products. The elite aristocrat class was feeling prestigious to use Indian textile as well as Indian jewelry and ornaments as a matter of pride and status.

Thus, India was able to create its brand in western world, which was really a difficult and challenging task. The Satavahanas created Indian model of social and economic system and their brand products in the western world. Truly enough social and economic development went hand in hand and they were able to create environment which was very much favourable for Indian socio economic development. The Satavahana's political stability led to improve their social and economic development. The another interesting part was that the corporate systems such as guilds and corporations as well as big businessmen were operating on social matrix and they were devoting their resources as well as time for the fulfillment of corporate social responsibility. It would be interesting to study these aspects in a positive perspective in this chapter. Aspects of social life have been unfolded below.

4.5. Aspects of social life:

In order to examine various aspects of social life during Satavahana period various sources of history are available. These sources are literary, epigraphic as well as archeological sources and local legends. All these sources can be corroborated and linked together. In order to attain a balanced approach proper documentation and analysis of sources is required. Dr. D.C.Sarkar in Age of Imperial Unity has rightly described the importance of epigraphic sources. Arun Bhattacharya has pointed that "The three great sacred books of the Hindus the Ramayana, the Mahabharata and the Bhagwad Gita give accounts of the socio religious economic political life of the period." [19] *Thus for reconstruction of Satavahana history both literary and epigraphic sources must be properly correlated.*

On the basis of sources it appears that society in Deccan was considerably developed and advanced. [20] *Some of the glimpses of the services can be described below:*

We have to understand hidden currents in social life which depict peaceful and coordinated life.

The conditions of people of India under the Andhras were considerably cohesive and harmonious. In society the Brahmins enjoyed considerable respect. High officials and feudal lords formed one category of people whereas lower officials and traders came in the second category. Physicians, gold smiths and authors etc. were covered in the forth category. The people lived in families and the women enjoyed considerable respect. They were also even handed over the administration of the territory, if need be. In religious performance they joined hands with their husbands. One of the very significant features of the social life was that inter caste marriages were quite common.

This reveals the progressive aspect of the social life. The social life was thus much freer and was based on moral values.

The position of women during Satavahana period was much better than any other period because the Satavahana rulers suffixed the names of their mothers. Then another important feature is that during this period widowhood was not considered a curse. In the society mothers were very greatly respected. Under Satavahana period women was enjoying a special status and she had an opportunity to develop on the basis of her abilities and capacities. Truly the womanhood and motherhood was respected and worshiped in the form of Adishakti. The images of mother-goddesses found in the period amply testify the sources. Gautami, Yadnashree, Nayanika, Vashisthi were the names of royal mothers of the period and the kings were suffixing their names at the front with great pride, such as Gautamiputra Satakarni, Vashisthaputra Pulmai, etc. Arun Bhattacharya has rightly observed that "Women held a prominent position in society and owned property of their own." [21] *Thus the social life under the Satavahanas was respected and sacred towards women in general and royal mothers in particular.*

The King was at the top of administration he was a commander in chief of the army and would personally lead the army to the battle field. The monarchy was hereditary and what was very special about the Satavahanas was the absence of any bloody struggle among the successors to the throne. No fratricidal war, no partition of the dominions between the heirs marred the succession to the Satavahana throne. The eldest son was not necessarily consecrated as heir apparent, i.e. crown price nor was there any instance of association of the crown prince in the actual administration in the king. The royal princes were, however, appointed as viceroys. In case of minority of the king, the brother of the deceased king or the queen mother would function as the regent. The regency of the queen mother Nayanika is an instance in point.

The Srenis were not simply craft guilds or trade guilds but they acted as bankers and accepted deposits for which they paid interests. There are instances of permanent endowments i.e. deposits to guilds making provision for his new robes and other for food necessaries. It is interesting to note that governor of the eminence of Usavadatta deposited his money in permanent endowments in the guilds for the considered that his provision for robe and food would be more secure if he deposited his money with the guilds rather than in the imperial treasure for empire might be destroyed any time but the guild would continue to function despite political change. Interests on deposits varied from 9% to 12% per annum.

The study of social life shows that Satavahanas society was well organized, neatly governed by social norms prevailed at the time. The social structure was thus very well coordinated and webbed on the basis of abilities and qualities of human being. The system provided abilities to all.

However, on the basis of professions also it was divided in to four sections. **In** the first section were the central, provincial and district officers , like Mahasenapati, Mahabhojc Maharathi etc.; in the second 'were included Amatyas, Sresthin businessman etc.; the third constituted of doctors, men of learned professions, peasants, goldsmiths etc. ; and in the fourth were included carpenters, weavers, blacksmiths etc. The primary unit of the society was the family. The eldest 'male member of the family was the master of the family (Grahapati) and every member of the family

followed his instructions. Women commanded good respect in the society which is clear from the fact that-Satavahana rulers included the names of their mothers along- with' theirs. Women participated in administration also. The widow of Gautamiputra Satakarni looked after the administration of the state as guardian of her sons. Not only inter caste marriages were prevalent but marriages with foreigners were also permitted_ and they were accepted within the Hindu society. Satavahana rulers themselves had entered into matrimonial alliances with the Sakas. Even widows were respected ill the society. There were no restrictions on foreign travel. Rather, due to increased maritime activities, people particularity belonging to the business community paid frequent visits to distant foreign countries. The attitudes, of the people in general were liberal and progressive and the Satavahana society' was free from many Darrow attitudes which had found their place amongst the people in the society of the North. The social life under the period was based on human values and had a tremendous capacity to allow human beings, both male and female for their all round rural development in the period. [22]

The pattern of social divisions was somewhat mixed. The basis of social divisions seemed to be economic as well as hereditary castes. Thus, the society was divided into four castes.

The total recall of social life reveals three aspects as under:

- The social life was correlated systematically.
- A totally well organized social system was based on various castes, but it had internal freedom to provide development.
- The correlation and cordial relations was base of the social development during the period.

Inter-caste marriages were prevailing and the religious dogmas were not hurdle in this process. Ability of an individual was more important than in which Varna or caste he born. That means the flexible social system was able to provide mobility and freedom for development of social groups and classes. The aristocrat, artisans and craftsmen enjoyed a special creamy leaver status and the others were enjoying down trodden

situation . The labor class was included in this. However, they were properly paid and respected in the system.

The class structure was more open to cater interests of business and enterprises. Much impotance was given to productivity acceleration in different ways. It was really a challenging task to improve production and to improve growth rate. Satavahanas were successful in accelerating national growth rate on the basis of social will which was generated by them. The Satavahanas small scale industries as well as their middle and big industries were based on trained labor class which was working in tune with business people.

Now on this background features of economic growth can be discussed.

4.6.: Features of economic life:

The features of economic life under the Satavahana period can be examined on the basis of available source material. The literary records and epigraphic evidences can be correlated properly in this regard. These sources can be placed together for further studies. The economic aspects of the Satavahana period can be studied on the basis of archeological evidences also.

The economic life in the period can be studied on the basis of availability of coins and epigraphs. The evidence of economic life is also evident on the basis on the basis of archeological excavations.

The Satavahana administration was very simple and did not entail heavy expenditure. True the constant warfare required considerable spending on the army, yet the expenditure on day to day affairs being not very heavy the need for taxing people heavily did not arise. The sources of revenue of the government were the proceeds from the royal domain, salt monopoly, ordinary and extra-ordinary taxes on land and income from court fees and fines. Many taxes including assignments to soldiers and officials were paid in kind. [23]

Thus the tax policy of the Satavahana states was responsible for promoting economic prosperity in the state. The well developed economic system was responsible

for attracting foreign traders especially in respect of items of textile and ivory as well as wood work which was well developed by Indian artists. The balance of trade in the Satavahana period was in favor of India. The growth rate of south India was thus more higher than any European country. The dream of making India a super power was cherished by Satavahana. They used natural resources and human resources together in such a manner that the old and new development strategies could help to reshape the economy. The creation and distribution of resources through quality productions was possible due to their positive policies. The economic behavior of people was based on new impetus and boost provided by rulers to raise infrastructure , human resources as well as for the improvement of value system. The credit of raising the economic life on the sound basis goes to policies of Satavahana rulers. They were highly responsible for developing public good by carefully planning natural resources and manpower for improving the standard of living. The rulers' economic interest were not scanty and narrow, They always gave priority to people's welfare and safety of nation rather than developing their own pride and glory. Their approach towards human welfare enterprise was very positive and Satavahana rulers focused on good governance at the cost of sacrifice of their own interest. The study of Satavahanas good governance and their support to new innovative ideas could throw light on various aspects of their healthy financial growth.

All these features of economic development revealed that Satavahanas were cordial enough to establish social and economic institutions of high reputation. Their entire efforts was to establish their economic superiority over contemporary political economies in the east and west. They were successful in this endeavor because their strategy was to open new vistas of economic development in a systematic manner.

Their trade and commerce amply testifies this phenomenon.

4.7. Economic conditions during Satavahana period:

Architecture and trade were prosperous. Life of the common man was happy as he was well provided with all facilities of life. They were economically well off. They inherited many traits of the material culture of the Mauryas and made their life better

and well off. There was a free fusion of local elements and northern ingredients under them.

They learnt the use of coins, burnt bricks and ring wells from the Mauryas and added much to the advancement of their material life. Under the Satavahana agriculture was prosperous and the villages' economy was developed. Rice was cultivated in the territory between the Krishna and Godavari rivers. Cotton was also produced. The peasants used implements made of iron which were extensively used particularly in Carnatic. There were also wells for irrigation.

Encouragement was given to trade and industry. The traders and those engaged in those professions had their own guilds or 'sanghas'. Coin dealers, potters, oil pressures and metal workers had their own guilds. These guilds looked after the collective interest of their trade and worked for their common uplift. These guilds were recognized by the Government and worked as bankers also.

All these aspects amply testify that Satavahana's rule was always carefully marching ahead to control economy by adopting fair means. The regulations were healthy and sound to protect interests of artists, craftsmen and traders.

The Satavahana promoted the famous works as well as small craftsmen for production of quality textile, jewelers and ornaments as well as ivory workmanship. The ivory workers of Bhokardhan were invited to work on minute carvings and decorations on the stupa of Sanchi. This amply testifies the stupa quality of artists and craftsman of the period.

The external or foreign trade was carried through the famous ports of Supara, Broach; and Kalyan. India's trade relations with countries like Arabia, Egypt and Rome were most healthy. In the far eastern countries, Indian traders established their own settlements and preached Indian culture.

Several towns sprang up in Maharashtra during this period. Paithan, Nasik, Junar were big markets and centers of trade. In the south east Vijaypur and Narsela were well known trade centers. There were guilds of traders as well and they carried trade in

groups. To encourage trade, the Satavahana kings struck numerous coins of gold, silver, copper and bronze.

Satavahana's economic principles were based on agriculture, industry, trade and commerce. The high quality textile produced by them was demanded by western countries. The demand was so much that the Roman government had banned Indian products of high quality. It seems the Satavahanas adopted policy of free trade and the balance of trade was in favor of Satavahana rulers.

The trade and commerce in the Satavahana period can be very well studied in the light of new business ventures launched by them. The Satavahanas reflected high value in their products and services and they could create excellent products which were largely demanded in the western world. The ivory figures found at Ter and Bhokardhan, ancient Tagarpura and Bhogwardhan described by Ptloeny have brought to light tremendous value created by Satavahana workers. The ivory figures found in Satavahana period have been compared to such figures found in Pompy excavations. This shows superb quality of Satavahana art work. The ivory products of Bhokardhan were demanded in western countries such as Greek and Roman cultures. In one of the inscriptions found in Sanchi, revealed that the artiest of Bhokardhan were demanded by Indian rulers in Malwa, Rajasthan, and Bundelkhand. Further it would be interesting to observe that in the collection of Balasaheb Patil in Paithan, there are more than ten thousand antiqutes belonging to Satavahana period and according to Prof. Jamkhedkar in the collection of Ramlingappa Lamture there are more than twenty-six thousand antiquities and pieces of art work belonging to Satavahana period. The Bhokardhan excavation report published by R.S.Gupte and S.B.Dev amply speaks about the glory of the trading emporium of the Satavahana period, which was on the ancient caravan route from Naneghat to Paithan, Ellora and Ajanta caves. Bhokardhan stands inbetween Ajanta and Ellora caves. All these evidences bespeak about the glory of Satavahana period which has been described in this research work.

All these aspects clearly indicate that the Satavahana's economy was sound, stable and prosperous.

4.8. Satavahana coins and coinage:

In this period due to economic prosperity coins and coinage were fully developed. There was highly evolved minting system in the Satavahana period. The Satavahanas were the first south Indian native Indian rulers to issue their own coins with portraits of their rulers. Srivastava has observed that during the Satavahana rule some areas of the Satavahana territory witnessed circulation of the Satavahana coins and also the Punch marked coins. Out of the thirty rulers of the Andhra dynasty, mentioned in the Puranic lists, at least fourteen kings issued coins of various types and symbols. The types and symbols had local, dynastic, personal and imperialistic traits. The coins were mainly die-struck. But we have a substantial number of cast coins." (Srivastava p-145) These coins were of high standard. Further it has been rightly observed that "The coinage of the Satavahanas who ruled for a long period, left an impact on the currency system of the successor dominions."(Srivastava S.L."An introduction to the Satavahana coinage" Krishna books, Mau (UP), 2006, p-145) Satavahana coins provided unique features such as their chronology, language and even facial features like curly hair, long ears and strong lips. These coins bear very effective and projecting figures of their rulers. The majesty, impression and their likings were also reflected through these coins. They issued mainly lead and copper coins, their portrait style silver coins were usually struck over coins of the Western Kshatrapa kings. These punch marked coins were also effective in the political rule of Satavahana. Their political exile as well as march of their victorious rulers is reflected through these coins. Their aesthetic sense was outcome of a well organized economic system having visual reflections and super imposing style, which was their unique feature.

The Satavahanas were the earliest Indian monarchs to issue coins with their images. A healthy trade with Rome ensured a steady influx of Roman gold coins. The numismatic images of the Satavahana reign were replete with social, cultural, and religious symbolism. The lead, copper, and silver coins of the era bear royal insignia such as lions and elephants. The patronage received by Buddhism is also reflected in

these coins. Historians also suggest that the wise king of Ujjain, Vikramaditya may have belonged to the Satavahana lineage due to the similarity in the royal insignia of Ujjain and the ones inscribed on the Satavahana coins.

Satavahanas were people's rulers to quickly understood feelings of common people. Hence instead of using traditional Sanskrit language, their legends were in Parkrit language. It is interesting to note that some reverse coin legends are in Telgu Language. If we look at the future it seems the Satavahanas magic art of coinage has influenced the future rulers. Creating quality coins of excellent nature was their fascination. They were able to provide prestigious look to their coins. They were also able to express their thoughts through the coins. The Telgu legends on the reverse side have been mostly found in different places such as Godavari, Kotilingala, Karimnagar, Krishna, Amravati, Guntur in AP. Coins found at all these places have been studied by scholars like Srivastava S.L. He has observed that "Coin legends are mostly incomplete and ill preserved." This has also led to face many problems. By understanding all these limitations it is true that the space and objectivity of the legends provide us a clue to understand which economic system which was evolved in the period. If we throw light on the Satavahanas coins and coinage, the following three features can be noted:

** The concepts were well thought and legends were developed on the basis of such bright, clear and well defined ideas which revealed socio economic prosperity of the period.*

** The competitiveness of these coins was far better than contemporary coins, because inspire of Satrapa rulers coins. Satavahana coins were in currency at large level.*

** Real and virtual images of Satavahana kings were objectively drawn on coins. The design of the coins was very systematically made and by recognizing the value of their political strength. The technocrats were able to develop effective legends to make an impact because the themes were exclusively original and genius. There was no bar on minting of silver coins, but for practical reasons silver coins wren issued only to commemorate certain important occasion and events. Silver coins of major rulers like*

Satakarni-I, Goutamiputra Satakarni and Vasisthputra Pulmai are available and they are solving major problems in the recent years. (Srivastava-177) It has been further observed that "Satavahana silver specie appear to have become quite popular, and attempts were made to manufacture imitations by casting them in moulds." (p-125) In spite of competition and contemporary practices of forgery, the Satavahana coins sustained in the market on the basis of their own quality and excellence. Their perfection was super, and their legends were very much imaginative and creative.

The beauty, elegance as well as systematic design of these coins revealed the well designed excellent and effective presentation of these coins. Rightly observed by Srivasta in his work an introduction to Satavahana coins it seems there is lot of scope for the study of Satavahana coins. The concise study of Satavahana coins illustrate that these coins were ahead of their times. They began a new age of quality coinage in south India. The valuable chart of Satavahana rulers is depicted in Puranas and that has been authenticated on the basis of epigraphic sources. The many more aspects like chronology, family name, cast, religious orientation, and political history of Satavahanas, which clearly reflected through these coins. King wise , type wise, analysis has been made by scholars which throws light on many complicated issues. The availability of coins from Hoards and excavations, personal collections, museums, throw light on many neglected aspects of Satavahana coins. The present researcher has studied Satavahana coins from the collection of late Dr. Shantilal Purwar's collection in his family museum. Further the collection of Balasaheb Patil and Ramlingappa Rampure at Ter in Osmanabad, also supports all these views and arguments. Broadly speaking Satavahana's coins manifested their socio economic cultural life revealing good deal of cohesion as well as harmony in political economic, and cultural system of the period. Sociological study of legends and symbols can further throw new light on many complications. Five facts can be presented below about Satavahana coins:

** The Satavahana coins were well designed and well developed and they were first in the South Indian dynasties, to have their own coins.*

** The Satavahana silver coins were exception in their period. The stable and prosperous rulers, after commemorating their victory over foreign powers like Shatrapas minted their own silver coins.*

** The Satavahana legends on the coins are mostly in Prakrit language and on the reverse side they also used Telgu language as a effective medium of communication.*

** The Satavahana mints were very well regulated and they had a effective network of their coins.*

** The ratio of transfer of coins was well maintained and these coins were respected by their own people as well as foreign rulers, which shows recognition that Satavahana powers had received in the contemporary India. The influence of Satavahana's political power which was spread at different places in South India has been studied by scholars in a right manner. All these aspects can be very useful to throw light on economic prosperity of the period. In short it can be said that Satavahana coins were well developed, well designed and well received by the contemporary world. These coins were largely recognized by Indian society at one hand and these coins were also respected bydifferent rulers in South India. Whenever the relations were cordial and equal the coins were spread in the bordering areas. The matrimoni9al relations between Satvahanas and Shatrapas also evident on the basis of exchange of coins made by these rulers. The coins were also described size, value and the likings of the rulers. In the history of South India, for the first time, images of kings are depicted on Satavahana coins. It shows how Satavahana mints were well advanced to depict impages of their favorate rulers effectively. The coins of Satavahana period were proportionate and balanced. They were minting gold as well as silver coins.. Few of the coins in the Purwar Museum collection of Sahaganj Muesum visited by scholar along with his Guide has proved that Satavahana coins were very good and excellent and they can be compared to later Gupta period. This is a solid evidence of Satavahanas economic prosperity.*

4.9. Society during Satavahana period:

Social life during Satavahana period was inspiring and enthusiastic. The coins, sculpture and literature of the Satavahana period are the source of our knowledge not only in respect of contemporary administration but also about social conditions.

** The Satavahana society was divided into four classes. This division was based on economic activity and status. The first class consisted of high officials and feudatory chief who ruled over provinces and districts. These high elite class of officers were on the top of the ladder and they enjoyed political status and privileges.*

** The officers in administration were also having respected position in the system. The second class included petty officers like Amatyas Mahamatras and wealthy traders.*

** In the third class were the middle class people such as Vaidyas or physicians, writers, peasants, goldsmiths, perfumers etc. This can be described as higher middle class.*

** The fourth and last class were constituted of the lowest vocations such as carpenters, blacksmiths, fishermen and gardeners. There were the four divisions of the society. The smallest unit was the family in which the eldest living member commanded the greatest respect. He was called the Grihapati and was obeyed by all other members of the family.*

Thus the above social system was based on their income and profession and not on the Varna or caste. This means the people had a freedom to change their states

Women were honored. They were given higher education and they took part in religious functions. Some of the rulers even added their mother's name to their own name, such as Gautamiputra, Vashishthiputra, Pulmavi, Kaushakiputra etc.. This is a unique example of Satavahana rulers in the ancient Indian history. No other dynasty in the ancient period has this practice.

This practice itself reveals that the status of women was much high. Sometimes women assumed guardianship of their minor sons and acted as their regents. They also took part in the Ashvamedhas. The Satavahanas were Brahmans. Still they had qualities of Kshtriya and they were able solider and guards.

Therefore Brahmanism made rapid strides under their rule. The Brahmans were accorded the highest place. Effort was also made to revive the Varna system. In their bid to exalt Brahmanism the Smritis declared that a ten years old Brahman would be more revered than a 100 years old Kashtriya. This respect was based on their tradition of knowledge and wisdom.

Mixed marriages were considered obnoxious though there are some instances of such marriages. Vashishthiputra Pulmavi himself married the daughter of the Saka ruler Rudradaman thus giving respectability to such marriages. In this period inter marriages among the Hindus and foreign tribes of the Sakas, the parthians and the Greeks were freely consummated so that these foreigners were absorbed forever in the Hindu social order. The inter caste and inter Varna marriages provided on large scale.

Thus, the Satavahana society was progressive and was ahead of its time. The kings and generals also followed the progressive policy. The royal marriages were based on strengthening political power. Strength and prestige was looked at the time of matrimonial relations.

The marriage system in the Satavahana period was not rigid but it was flexible. V.K.Rajwade in his book "History of marriage institutions in India" has stressed progressive efforts made by these smaller dynasties. It seems intercaste marriages were promoted and movements from one Varna to other Varns was possible and all positive efforts were made to support new experiements made to improve this marriage institution. It is true that in the Satavahana period, efforts of social engineering were made and it led to new cultural height to make record achievements in the fields of literature, art and culture.

An open social system is always better than closed system because Satavahanas social system was broad based and it was all involving to develop general will for alround development Good deal of experiments made by Satavahana rulers changed prevailing conservative trends.

Thus the picture of Satavahana society remained always positive and optimistic. The social philonsofits aristocrat class and artizens class was mainly responsible for

cordial and constructive approach helping to each other and leading towards all round development of the society.

** Social life in Satavahana period was peaceful and there was good deal of exchange in the above three social sections which were based on teaching, learning, defence, as well as trade and commerce. The aristocrat class, traders and craftsman were working together for establishing finest qualities among them for the sake of society and nation, which was an important feature of the period.*

4.10. Trade and Commerce:

Trade and commerce flourished in Satavahana period due to political stability. Important trade centers such as Paithan or Pratishthan, Bhogwardhan (Bhokardhan), Tagarpur (Ter) flourished in the state. Ivory figures, terracotta's and high quality textile, locally known as Paithani were demanded in the Greek, Roman market. Indian textiles were earning huge profits and hence there was a resolution to control Indian quality textiles by imposing taxes and banning it. This is the testimony of flourishing trades and commerce in the Satavahana period.

Satavahanas were quite well off economically. Agriculture was still the main occupation of the people. Both national and international trade was very brisk. There were guilds of traders belonging to different industries and acted as modern banks and bankers. Gold, silver and copper coins were in circulation. International trade was brisk. The king encouraged traders. We had then a very good system to reflect economic system.

In the Satavahana period three flourished cities like Pratisthan, Bhogavardhan, Ter and cities like Junnar and Karnataka also developed during this period. The development of all these cities was always helped as part of economic system.

The territories of Satavahana rulers which had helped in increased foreign trade with the countries of the West and South East Asia. Bharoach, Kalyan, Sopal etc. were the important ports within the Satavahana Empire while Vajyanti, Nasik, Junnar etc. were the centers of internal trade. The state had provided safety to trade and commerce and built up roads connecting various parts of the empire to facilitate communication

and transport. The main items of foreign trade were muslin, cotton cloth, silk, spices, medicinal herbs, skins of animals, ivory, pearls, etc. which brought large assets to the Satavahana state. The free trade had provided facilities for attracting traders from Europe. The regular trade of India with Greek and Roman Empire had considerably increased. The network of trade guilds and corporate had a well developed connectivity with the ports and trading cities. The facilities given for traders were responsible for enriching trade and commerce.

The people enjoyed economic prosperity during the period of the rule of the Satavahanas. Agriculture, trade and handicrafts were the main professions of the people. However, the primary reason of increased economic prosperity was foreign trade. A large part of the sea-coast both in the East and the West was within the Satavahana Empire. The economic activities of the traders were supported properly by the state and Satavahanas.

The traders had their organized guilds which served the purpose of modern banks also. These guilds gave money on varied rates of interest to different castes. From the Brahmanas, the interest charged was only 2%. Kshatriyas paid 3% interest; Vaisyas paid 4% and the Sudras paid 3% interest. The workers too had their separate guilds to look after their interests. There were coins of gold, silver and copper for the purpose of exchange. The gold coin was called Suvarna while the silver and copper coins were called Karsapana. There existed in Deccan favorable balance of trade. Economically the people gained from external trade. [24]

Guilds (srenis) were a normal feature of the age. We learn of such organizations of corn dealers (dhamnikas), potters, weavers (kolikani kayas), oil pressers (tilapisaka), braziers (kasadaras), bamboo workers (vamsakaras), etc. Besides bringing members of the same craft together, they served as banks, in which money (aksaya nivi) could be invested on interest. The currency consisted of Karsapanas, both silver and copper, and gold Suvarnas. Each suvarna was equivalent to 35 silver Karsapana pieces.[25]

Trade flourished, and ships from the west, laden with merchandise visited the ports of Broach, Sopara and Kalyan. The two important inland marts were Tagara and

Paithan. Communications were generally good, and people freely went from one part of the Deccan to another on business. [26]

Economic conditions of the Satavahana period were to be viewed from two standpoints, namely the economic condition of the government and of the people. According to N.K.Sastri "The government lived from hand to mouth." [27]Sastri's views cannot be accepted because, Satavahanas socio economic life was quite stable and it had a healthy based of development, much new and fresh sources revealed that Satavahanas had ample surplus wealth and this wealth they were reflecting in art, architecture as well as export quality products.

The trading activities in the Satvahana period were both retail consumption commodities on smaller level and major industrial products on the larger level. The Shrenies and Shristis, trade guilds and big bees in the society were accumulating good deal of profit and they were strong enough to protect this wealth and they were transforming this wealth for social good. The huge number of cave temples more than 500 were carved in the region by the support of these trade guilds. The Rajdadag caves in Aurgangabad were caraved by the support of Kanheri Shreties who were responsible for supporting for the scooping this beautiful caves complex. Many antiquities and rear pieces as well as toys found in Bhokardhan excavation amply testify about the network of trade and commerce. On one side there were craftsman who were engaged increating handicrafts and unique art works and on the other hand there were traders who were taking these products both in the country and outside to the elite class who was purchasing these products on higher rates. Of course the profit was generated by traders and their trade guilds were using such profit for fulfillment of social responsibility which was quite closer to the modern concept like corporate social responsibility.The economic prosperisty had led to cultural efforesance of art work. Art was just like a fountain which was sponstenously coming out of creative social process. This process was not simple but it was outcome of socio cultural environment which can be described as cultural ecology which was created by rich class of society. In the free trade, society gets stability and it can think over development of art and culture. All these manifestiations can be very well described through understanding of political economy and its impact on social and cultural life, which was the true metamorphosis of

Satavahana's society and economy. On this background the profile of Satavahanas social life can be examined on following points, which have been interpreted in the foregoing narrations in nutshell. Thus the Satavahanas social, economic and cultural life was inseparable from each other.

4.11. Profile of Satavahanas:

The study of socio economic aspects of Satavahana period brings us to the conclusion that there was a good deal of social harmony and cohesion prevailing in the Satavahana period. The understanding of relationship between different social segments reveals that there was a good deal of social harmony and cohesion. According to L.Prasad, "The credit of establishing the first empire in South India goes to the Satavahanas. Except the far South viz., the territories south of the rivers Krishna and Tungabhadra where the Pandyas, Cholas, and Cheras had their kingdoms, the entire South India and a part of North India were conquered by the Satavahanas at the time of the zenith of their power." [28] Further, it has been observed that "No such empire ever existed in South India prior to the Satavahanas. Besides the Satavahanas defended the South for quite a long period from the invasions of foreigners, particularly the Sakas which was a creditable achievement." [29] Due to this stern action Satavahanas were able to bring peace and order in the state. The political geography that Satavahanas shaped was responsible for social stability. It has been further observed that "Satavahanas provided a sound administration to their empire." [30] Common man was the epicenter of Satavahanas governance. Good governance was possible on the basis of responsible political economy and state organizations.

The Satavahana period was highly dominated by benevolent kingship. It has been stated that "The Central Indian Empire of the Satavahanas dynasty showed a much greater continuity and stability than Kharavela's short lived realm. The Purana texts even maintain that the dynasty ruled for 460 years, but these texts do not always provide reliable historical evidence." [31] About the pivotal role of king it has been observed that "The head of the state was the king and all powers were concentrated in him. But the Satavahana rulers were not cruel despots and did not rule according to their personal desire. They ruled according to the laws of Dharmasatras."[32] Due to such

missionary zeal and strong conviction the Satavahana rulers were having benevolent approach towards their subjects. It is true that “The rulers did not either support the divine rights of kings or assumed high titles. They were satisfied with the titles of Rajana, Rojaraja or lord of the Vindhya though some of them were good conquerors and even performed Rajasuya and Asvamedh yajnas.” [33] Performance of these yajnas was very prestigious and which was treated as part of social sanction. The Satavahanas assumed massive social support due to their positive approach. Evidences show that they had donated huge endowments to the social and educational as well as religious deeds. They believed in sacred work assigned to them as per directions given in the Dharmashastra. They were truly following Rajdharma, the state’s responsibility of governing people. The Satavahana administrative mechanism was thus based on people’s participation. King and his noble men were taking every care regarding grievances of people. Their social responsibility seems more credible than that of their political power.

About overall responsibility of the king it has been observed that “The primary duties of the king were the extension of the kingdom, protection of its territories and commanding the army in the battle.” [34] They were all doing for the betterment of poor people. It has been observed that “ Satakarni-I, who seems to be identical with the king mentioned in Kharavela’s inscriti9on was the first great ruler of this dynasty. He fought against the Greeks and Shakas in the west and northwest and then extended his kingdom to the east along the river Godavari.” [35] Probably in his period prosperous city Paithan became the capital of Satavahanas and their control over the Godavari belt led to the economic prosperity.

The administrative system of Satavahanas was the responsible system. There was a close link between the rulers and administrators. It has been observed that “The king was helped in administration by his ministers called Amatyas.” [36] These were highly diplomatic officers and they were having proper linkage and coordination for the people’s welfare. They were working as per guide lines provided by king or his close minister, who were following dharmashastras perfectly. Further it has been observed that “Only sometimes we find reference of ministers designated as Rajamatyas and Mahamatyas.” [37] Indirectly the principle of decentralization of power was followed and

king used to delegate these powers for the sake of betterment of people. These officers were assigned special tasks to see whether administration was rightly working in tune with people's welfare or not. Paithan or Pratisthan was capital of Satavahanas which was strategically located. It has been observed that "Satakarni's capital Pratisthan (Paithan) was located on the banks of the Godavari what is now in the Marathwada region of Maharashtra. Due to this advance along the Godavari towards the southeast he could proudly called himself Lord of the South i.e. daksinapatha-pati." [38] It seems whole south India was under the influence of Satavahanas. It would be interesting to study how the state was divided into zones. It has been observed that "The kingdom was divided into Janapadas (provinces) which were further subdivided into Aharas (Districts) for the purpose of administration. " [39] It would be interesting to understand how the ladder of administration further extended. It is true that "Rajyaputra, Maharathi, Mahabhoj and several other officers looked after the administration of Janapadas and Aharas." [40] The division of power was thus from central local. It has been observed that "The city administration was looked after by municipal boards while village assemblies looked after the administration of villages with the help of local officers called Gramikas." [41] Their glory has been reflected in objective foreign accounts. Pliny reports that in his time the Andhras as he calls the Satavahanas, had 30 fortified cities, 1 lakh infantry, 30,000 cavalry and even 9000 war elephants. They were thus the strongest power in South India." [42] This is the testimony of Satavahanas strong political power with a network of responsible administration. It has been observed that "Every district had a cantonment where the soldiers were kept permanently to maintain order and peace in the district." [43]

The Satavahanas were able rulers, dominated their power on the bank river Godavari. It is true that "Nevertheless they were deprived of the central part of their realm on the upper Godavari by the Shakas who were pushed to the south by the Kushanas." [44] The Satavahanas had a continuous history of rulers. It has been observed that "Only King Gautamiputra was able to restore the Satavahana realm to its earlier greatness in 125 AD. Gautamiputra's son Vasisthiputra, alias Shri Pulumavi, ruled the Satavahana kingdom around 140 AD at the time of Ptolemy, who referred to Shri Pulumavi as Shri Polemaios." [45] The glory of Satavahanas described by Ptolemy in

his atlas refers to the significance of this dynasty.

Arun Bhattacharya has observed that “Foreign trade flourished and Ptolemy a geographer who wrote about 130 A.D. mentions many ports. Export was mainly in muslin. Imports consisted of such luxuries as wine, glassware and finer textiles.” [46] About the gross achievements of Satavahanas it has been observed that “The Satavahanas came into promi9nence by putting to an end the Kanva power and extended their sway from the Arabian Sea to the Bay of Bengal in the Deccan.” [47] Thus Satavahanas had established well organized state. Further about the last phase of Satavahanas Arun Bhattacharya has observed that “Very little is known of the Satavahanas after the second century AD. The Satavahanas power came to an end in the western Deccan after the death of Yajnasri.” [48]

4.12. Co-rrelation of facts:

The evolution of socio economic life was possible on the basis of b oath primary and secondary sources. The correlation of facts has benefited a great deal to look at the problem. The entire process has been very well studied here in nutshell for highlighting various facts in a systematic manner.

The literary, epigraphic and archeological evidence has been correlated properly to throw light on social and economic life. The trade and commerce and means of exchange have been studied here to reveal the economic life of the period. The entire phenomenon has been evolved in nutshell. The Satavahana trading emporiums in Bhokardhan and Ter revealed that these were flourishing centers having a well developed society. The epigraphic evidences reveal that the trading system was based on Shrenis. The trade guilds and groups were well organized and they had a thorough impact on social and economic life of the period. The various aspects of social and economic life explained in this work revealed excellent performance of the period. The gravity of economic life was based on correlation of facts. The entire study can be described as the nexus of the study. Free trade was basic foundation of the period. Due to free trade and simple methods of taxation were responsible for balance in trade and commerce. The entire study reveals that the balance of trade was in their favor. In the Satavahana ports, gold and silver was pouring. The textile, handicrafts and ivory works

were largely demanded in western countries. Due to these products the Satavahana were benefitted and the entire process was completed. This process was possible due to proper correlation between the trading system and trade services. The entire process was accelerated on the basis of proper correlation between economic systems. The big traders, relatives and service forums actually were correlated to each other. The teamwork in the field of trade and commerce and entrepreneurship was effective and this had led to economic prosperity of the period. In the Satavahana period this team work existed on large scale and this was responsible for overall progress of the period. All these aspects have been neatly explained in this work to unfold the economic system together.

The study of state craft in the Satavahana period in this chapter was conducted with special reference to social and economic aspects during the period. Political, social and economic aspects of life were related to each other and the political stability had led to social peace. Further peace and stability was responsible for rise of economic system. Trade guilds and Sresties were able to develop due to this co relationship. Choudhari has rightly observed that “Considered from the different aspects of life during the unusually long Satavahana rule we may conclude that the period of peace and prosperity that followed the conquests led to an all-round development of the political, social, economic, religious and cultural life under Satavahanas.” [49] This led to economic development in the state. The cohesion between quality social systems, and economic organs was responsible for flourishment of trade and commerce which poured money gold and silver towards the western ports of India. The study of political bodies, social systems and self esteemed guilds and Srenis, shows that there was a good deal of cooperation between all these bodies which lead to the development of profitable organizations.

The political geography of Deccan was changed by Satavahana dynasty. They were able to bring unity and ideology to south Indian empire. The entire south was under their sovereignty and they were responsible for assumer ion of social structure. The Satavahanas social life was peaceful and harmonious as they had strong economic system which leads to the prosperity and all round development of the state. This

economic prosperity had led to the development of art, architecture and literature. They were able to promote Buddhism and Jainism and the cave temples of Bhaje, Karle and Bedsa amply testify the phenomenon. The social cohesion and harmony was an important feature of the period.

4.13. Summary:

Thus, in this chapter major focus on social and economic life under the Satavahana period. In the beginning new approach was presented in a systematic manner further social dynamics and prosperity was neatly explained.

The sociology of Satavahana life was crystallized at one hand and features of socio economic life were newly interpreted. The study of social life reflected that there was unity in diversity and people working together in a cohesion. The sociological grime work of the Satavahana society was rightly interpreted in this chapter and it has brought to light three new features:

- *The Satavahana society was having many differences in each other, but it had a common impact on socio cultural life.*
- *There was a positive constructive spirit which led to the all round development of the state.*
- *The moral and spiritual gospel of ethical values was a basis of material progress.*

Thus, it is true that the tradition texts to social reality and good will created by Satavahana rulers undergone a process of value inculcation and that led to common appeal of development, Hinduism along with Buddhism and Jainism stayed together and a new spirit was infused in the period. Society at large observed these ethical values and transformed constructive approach through its new creations reflected in art, culture and literature.

Society was a body corpus and it has a organic nature in the Satavahana period. Aspects of social life such as family caste, Verna, marriages, as well as customs and traditions that prevailed during the period were described. In this process exchange of social norms and behavior was underlined. Further the richness and prosperity of the period was based on emerging economy. Hence various aspects of economic life were

properly highlighted. The agro based economic structures was explained. Different types of coins such as gold, silver, were testimony of prosperity. The exchange of coins as well as mints that prevailed in the period is the evidence of advancement of coins and coinage. Further trade and commerce during the period was examined on the basis of literary as well as archeological sources. The excavations at Bhokardhan and Ter show evidences of this prosperous state. Thus correlation of various aspects of society and economy reveals that a good deal of prosperity was prevailing and on this background in the next chapter harmony in religious life has been properly pinpointed.

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CHAPTER- V

HARMONY IN RELIGIOUS LIFE

5.1. Introduction

5.2. Religious condition in Satavahana period:

5.3. Religious harmony

5.4. Literary and archeological sources

5.5. Spread of Vedic religion

5.6. Buddhism in Satavahana period

5.7. Buddhist cave temples

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5.9. Critical study of religious life

5.10. Benefits of religious harmony

5.11. Critical understanding

5.12. Summary

CHAPTER- V

HARMONY IN RELIGIOUS LIFE

5.1 Introduction

From Rigvedic period to Satavahana period the Indian religious organisms were based on traditional system, which was evolved through processes. In the ancient period religious institutions were prominent to shape public life. The Satavahana period witnessed some interesting changes and it has brought to light some new facts. Though stratification of society was based on Varma system, yet the fransformation was possible on rapid level. Like description in Rigveda, any person having quality and excellence was able to elevate himself on higher status. The Satavahana caste is not known because they had improved their Varna and they were able to rise to the status of Brsahmins.

It seems there was scope in the sytem to improve their conditions social and economic. All the religious groups were having cordial relations with each other and they were having smooth social understanding among each other. The entire process was based on behavior and quality of an individual and the social system had allowed people to develop their inherent or latent qualities. Thus the root cause behind religious harmony was in the process of socialization which was very frue because the people were able to forget their ego and caste ideologies.

According to Swami Vivekanand religion was search of interplay already prevailing in human soul. During ancient India religion was an important force. The mainstream of religion went on changing from time to time. However, the basic values have remained the same. The Indian concept of Dharma and western religion differs from each other. The Indian Dharma is related to way of life and duties of an individual. The western concept of religion is based on personal way of worship.

Right from Indus Valley Culture Vedic period, epic age and early historical period, religion was an important institution having different ways and one of them was Varna system. It had also included 16 Sanskaras which were part of Indian life. Religion in India had included different types such as Jaina, Hindu, and Buddhist. The typology of religion further changed with different faiths and class emerged in India. Hindu religion was divided in S... and Vashta cult. Jainism as Swetamber and Digambar, Buddhism was also divided in three cults such as Hinayana, Mahayana and Tanhayana. These cults have been treated as very basic in each religion. These differences were based on philosophy and values of worship and belief. In the Satavahana period all three religions existed side by side. There was harmony in all the three religions and various cults prevailing in the period. The study of religion conditions in the period was conducted on the basis of evidences available for this study. Religion being a base of Indian life was playing a significant role in controlling social life. Religion and ethics had became an important aspect of public life in ancient India. The common people had both respect and fear in their minds about the institution of religion. Religion as an institution was based on a system of priests & monks. All these three found as balance of the religious system.

In this chapter different facets of religious beliefs have been discussed on the basis of various evidences. The exchange of symbols and motifs in the various cave temples revealed that there was a good deal of exchange of religious ideas in the period. The religious life of the period has been studied on the basis of religious texts and details available in Puranic literature. The Prakrit literature which is available on large scale also throws light on different faiths and modes of worship. The epigraphic evidences also throw light on socio religious conditions of the Satavahana period.

The religious life of the period revealed the various trends, modes of worship and changes in the religious system. It would be interesting to study the changing modes of various cults and Prathas. Protest against evils and conformity to the original was an important character of religions of the period. The study of religious life of the Satavahana period has been conducted in this chapter on the basis of available

records. There are both archeological and literary sources available in this period. When one type of source cannot specific, then other source can be used for this study.

By correlating various sources the total picture can be drawn and presented again. The rational use of source material has been made here to present the religious conditions. All these explorations are based on new sources and new analysis of old sources. The most significant aspect of Satavahanas religious sources is related to ethno cultural processes, which have been carefully observed and described here properly. The different divisions of this history were based on new perspective and new approach discussed here in this chapter.

Literature is a means of social and cultural interactions. The entire spectrum can be viewed through the mirror of literature. In order to study the literary contribution of the period, the available data can be scrutinized and analyzed properly in the new angle. Anew perspective of sociology of literature can be very well illustrated here to look at the problem.

Religion was an important force of social identity during the ancient period. The Vedic tradition believed that religion constitutes society. Values, taboos and social milieus are strengthened due to religious Sanskaras. It has been pointed by V.A.Smith about unity in diversity in India that India beyond all doubt possesses a deep underlying fundamental unity far more profound than that produced either by geographical isolation or political suzerainty. That unity transcends the innumerable diversities of blood, color, language, dress, manners and sect." [1] The period of Satavahana in Deccan cannot be exception to this. K.C.Choudhari has observed that "Apart from the Vedas, Puranas, the Ramayana and the Mahabharata, the Jains and the Buddhist religious texts contain many important historical materials." [2] The history of Satavahanas is also based on literary sources like Aitarya Bramhanas. [3] Unity in diversity was a great character of Indian society. It has been pointed that "Hindu period was not at all homogeneous in its traditions and cultural patterns." [4] This period both north and south India has been enriched by varied contributions leading towards diverse magnitude of cultural expressions. The sources of ancient Indian history are mostly socio religious. D.D.Kosambi has observed that "Ritual, philosophy, theology and poetry take up true

bulk of Sanskrit writings." [5] *These writings contained fragments of Indian history, which has to be corroborated on the basis of archeological sources. In this chapter religious life during Satavahana period has been illustrated in a systematic manner.*

Religious institutions in India have a continuous tradition throughout the ages. Both in North and South there was a close symmetry in the development of religious movements. Satavahana period was a period of the revival of the Vedic religion in the South India. They were catholic towards other local religions such as Buddhism and Jainism. The study of the religious conditions in South India can be very well conducted on the basis of available source material. All these sources have been earlier recorded by scholars, but now there can be new interpretations which have been discussed in this chapter. Religion was one of the major force in general and in the Satavahana period in particular. The references in Puranas as well as records in the inscriptions revealed that religious rituals were performed on large scale in the period. Every family was following a certain religious system and the Sanskaras were made through all these processes followed through religious manuscripts and their interpretations made by the priests of the respective religions. The social life was cordial enough to respect each other's religious faiths and they had tolerant approach towards other religions. Religious harmony in the various faiths resulted into a positive approach of development and the social system became more wider and comprehensive for adjustments which led towards economic growth and prosperity. The inter caste and inter Varna marriages also prevailed in the period because the social life was cordial enough to tolerate such adjustments. It seems the social mobility was much higher and people were able to change their social and economic status on the basis of their positive performance. There was a scope for productivity and creativity because such creative talents were revered and respected in the contemporary religions of the period. The rewards system and incentives were also effective to appreciate talented works made by various social groups and individuals. In this chapter socio religious harmony has been studied. Throughout the three centuries same patterns of social behavior prevailed and there was very good connectivity between the top of the social structure and the last strata of the social structure. The elite class, middle class and the lower class has good deal of coordination because religious faiths were never an hurdle in the system. Women and

weaker sections were provided scope for development and there were many opportunities for them to seek higher goals of development. The Satavahana women can be described more respected, and more participatory as well as constructive in every walk of life. Aspects of social morality were based on highly developed religious values. Persons rising from backward classes were also able to perform well in Satavahana system because they were never insulted or looked down. On the contrary the religion provided them respect and pride responsible for development. There was a close symmetry in the urban and rural life because the Satavahana society had a well built net work of religious propagators which was responsible for peace, prosperity and development. The religious environment never promoted malice or hatred among the social groups. Reforms in the system were based on social dynamics and people's grievances were heard both by rulers as well as religious heads.

Religion is one of the oldest social institutions in India. It has a long history from Indus Valley culture. The worship of Mother Goddesses as well as Pasupati Siva was in vogue from this period. Worship of God and Goddesses were offered .Puja, which was an age old tradition of religious faith. Vedic or Hindi religion was the oldest faith and in order to reform this religious system in 6th Century BC which was a protection against the evils. These evils were eroded and system was further improved. Buddhism and Jainism were two such religions, which had evolved to reform the age old traditional systems. In the process of culturalism the Aryans spread their religious ideas in entire South. In this process there was integration between Aryan and Non Aryans religions and there was a basis of Indian civilization.. In this period all the three Indian religions Hindu, Buddhist and Jains prevailed and they were staying side by side. The most significant phenomenon of this period was that there existed cordial relationship between these three factions. A careful analysis of religious life in the period under discussion has been conducted in this chapter.

The religious details in the period can be studied on the basis of literacy as well as religious conditions. The relevant process also throws light on religious faiths and learning. Further cave temples, scrulptural temples and ICONS of worship are also evidences of the period. S.P.Gupta has studied "B...process in ancient India. The Indian

society had a tradition of Varna system. Brahmin, Kshatriya, Varna and Shudra were four Varnas which later on were transformed in to castes and sub castes. The life span of an individual was divided to four spans such as Bramacharya. Grahasthashram, Vanprasthashrum, and Sanyasm. There were four in types such as Arth, dharma, Kam and Moksha i.e. earning through profession, religious dedication and .spiritual conquest in the life at the end.

All these aspects were corrected by Satavahana dynasty in their phase. The study of religious harmony in the period has been conducted in this chapter by making a critical analysis of all these traditions and the spectrum continued further in the period.

The religion as an institution grows when there is safety and security on political level. The Satavahanas provided strong political unity to the Deccan and that had led in to a strong center and having a moral support to the kingship. However, the Satavahana rulers were not rigid and strict in their religious theory. They had a tolerant approach to look at the religions. They had an equal edge t all of them and they had promoted Buddhism by supporting them on the basis of religious tolerance and peaceful coexistence. All these aspects have been carefully analyzed and properly recorded by conducting microscopic observations about the metamorphosis of socio religious system.

On this background it would be interesting to study religious conditions in the Satavahana period.

5.2. Religious conditions in Satavahana period:

The religious conditions int eh pre Satavahana period were bassed on conservative and orthodox system. The stereotyped relations were prevailing in all the four Varnas and their sub sects. However their social settings in the Satavahana period thoroughly changed because the rulers themselves manifold forums between Kshtirya and Brahmins. The origin of Satavahana is not known and their lies the origin of all these mystecal history. Their relationshikp with the symbols of Chariot which was vehicle of sun God Surya further elevates their status . The social and cultural ideology of Satavahanas' history is based on their religious mangnanimity. The Satavahanas social

life was controlled by religious systems and they were having cordial relations with each other. The social segments in the cross sections of scoeity were having cordial relations:

- There was no bias or malice
- Each section was helping the other
- The aristorcrats, artizens and lower classes were having effective relationship to develop a new society.

The various aspects of Satavahanas religious life can be explained here in a nutshell. The socio religious life of the period can be examined on the basis of various sources. Each religious faith and cult can be examined on the basis of various evidences literary as well as archeological. The study of religious conditions of the period can be useful to understand specific background for the detailed study of art and architecture:

- Religious conditions can explain about peace and security of the period.
- Religious conditions can illustrate about exchange of ideas and systems of the period.
- The study of religious conditions can illustrate different dimensions of social life, beliefs, faiths and values.
- The study of religion as a cultural phenomenon can help to examine the value of festivals, songs and dances.
- The entire span of religious life illustrates harmony of the period.

All these aspects are very much significant to highlight the religious faiths and beliefs of the period. The Satavahana period witnessed many changes in the religious life. The exchange of ideas between these main religious rightly illustrates about social peace and harmony. The study of Satavahanas religious life truly manifests social faith which was witnessed on the basis of philosophy of worship and the exchange of values. The entire process has been minutely observed for examining the distinct social conditions of the period. The use of Prakrit language instead of Sanskrit language was a significant phenomenon because the philosophy was taken to people through the popular mass

language as a vehicle of exchange of ideas. The Hala's Gatha Shaptashati and Gunadhiya's Brahat Katha Kosh also provide some details about the religious faiths and trends in a significant manner. All these aspects have been explained here.

During the Satavahana period, both Hinduism and Buddhism spread rapidly. The Satavahana rulers were the followers of Brahmanism. They performed Aswamedha Yajnas and gave donations to Brahmanas. Indra, Surya (The Sun God), Chandra, (the Moon God), Vasudeva, Krishna, Pasupati and Gauri etc. were various Gods and Goddesses worshipped by the people. Shaivism and Vaishnavism were most popular form of Hinduism. Beautiful temples were built. The Brahmans occupied the highest position in the society.

The Satavahana kings were Brahmanas but they showed tolerance towards other faiths such as to Buddhism as well. They gave similar donations to Buddhism as they did for the Hinduism. Consequently, Buddhism too spread in this period. At many places, the Buddhist caves, chaityas and stupas were built.

Almost all the caves in the south belonged to the Buddhists. Sometimes, grants of land were made for the maintenance of these chaityas, viharas and stupas as well as for the monks or bhikshus. In this period, there were several sects of Buddhism in the south and various classes of monks were always busy to preach the Buddhist doctrines.

One significant development of this period was the admission of the foreign races of the Sakas, Greeks, Kushans and Abhiras to the folds of Hinduism or Buddhism. They became an integral part of the Indian society. They were quite tolerant and exchanged gifts on religious festivals and other occasions.

Thus it is clear that the religious conditions in the Satavahana period were very positive and there was peace and cohesion among three major religions, Vedic, Buddhist and Jain. The religious practices were conducting moderate and they were not fanatic. The religious institutions were based on very high principles of modesty. The essence of religious teachings among all the three major religions was thus based on character building, Attempts were made to foster ethical values and code of ethics was

adhered by preachers and followers of religion. The study of inter religious connectivity can be conducted on the basis of literary and archeological sources. Instances can be recorded through Gunadhya's Brahat Katha and Hala's Gatha Saptashati. About religious conditions of the period following five features can be noted:

** Cordial relations existed between Hindus and Buddhists. In many Buddhists texts references occurred regarding Buddhist community staying in Paithan, the capital city of Satavahana.*

** In Satakarni-I had minted some coins bearing Srivatsa mark of Jain religion which shows their cordial approach towards Jainism.*

** Temples of Jain Tirthankaras like Chandrabrabhu was existing in Pratisthan, which has been recorded by early medieval poet like Chimna Pandit, which is a testimony of inter religious harmony.*

** The trade guilds and corporate were helping crossing their own religion. They had an open approach towards constructive works conducted by any religious section of the society.*

** The Naneghat inscriptions of the Satavahana period has recorded the bravery of the dynasty. They also respected the social support engineered by them from various social groups and religious groups which were providing them positive energy to rule the society.*

Thus all these salient features of the religious life revealed that their approach towards all the religions was equal. Sarwabhuti Samtrishti, i.e. equal approach to all religions was their guiding force which led towards positive change in the society.

5.3. Religious harmony:

The various examples of religions of religious history revealed that there was a signficiant change in social system. The various classes were having healthy relationship and they were working in tune with each other for better and and public progress in the period.

All these aspecsts can vbe very well studied on the basis of social and religious exchanges witnessed in the period. The epigraphic evidences are testimony of the same. The hindu, Buddhists and Jaina the three major religions were having good deal of exchanges which ware a sign of cordial relationhship.

In the ancient Indian period Satavahana society was leading peaceful and harmonious life. The different social groups were leaving together with peace and affection. All these social groups had a good deal of social unity and integrity. The social harmony and peace was attained by the people by making serious efforts.

The harmony in social life has been debated and discussed by number of scholars and historians. In nutshell these works can be summarized properly here in this part.

There was a good deal of cohesion in all the three religions of India i.e. Vedic, Buddhist and Jain. About Satavahana period R.S.Tripathi has observed that "Both Brahmanism and Buddhism prospered under the tolerant rule of the Satavahanas. [6] *This is evident on the basis of epigraphic as well as archeological sources. About peaceful coexistence of these religions, it has been observed that "The most popular religions at that time were Hinduism and Buddhism. The different religious sects coexisted with each other and their mutual religions were based on tolerance."* [7] *Religious systems and organizations were not rigid but flexible in the Deccan at the time. It has been observed that "Both Hinduism and Buddhism drew large converts from amongst foreigners, which proves the liberal religious spirit of the age."* [8] *It seems during this period due to such approach Vedic religion flourished and it could get supporters both from within and outside the country. It is true that "The Satavahana rulers were also tolerant towards all faiths. All of them followed Hinduism, yet protected all other sects and gave them liberal grants of money and land."* [9] *Due to such policy religious preachers and followers were coexisting together without feeling of malice and hatred. K.C.Choudhari has observed that "The Satavahana period is characterized by a unique spirit of toleration in matters of religious beliefs. The Satavahana rulers were Brahman cal Hindus who relied on the Vedas and Hindu Dharmashastra. They held Asvamedha, Rajasuya and many other sacrifices. But they seem to have been eclectic*

in their religious beliefs." [10] The study of their convictions and beliefs show that they were worshiping major Vedic gods and goddesses in their period. It has been observed that "The Satavahana kings worshipped a variety of Hindu gods and goddesses. In the Saptasati of King Hala there is mention of the worship of gods and goddesses like Siva, Krishna, Indra, Gauri etc. " [11] About their approach towards Buddhism it has been noted that "They tolerated and actively patronized Buddhism which flourished without any hindrance throughout the Satavahana period." [12] This is evident on the basis of historical sources of the period.

The Satavahana period was a significant period of religious harmony as well as cultural prosperity. The effluence of art and architecture as well as literatures was an important phenomenon of the period. There was political stability and cordial social environment, which was responsible for the development of art and architecture in the period.

Though Satavahana rulers were followers of Vedic religion, yet they were competent enough to support Buddhism and Jainism in the state. The centers like Paithan, Nagarjunkonda and Vijaywada were flourishing Buddhist centers of learning. Arjunan Pillai has observed that "As early as 200 BC Buddhism began to spread in Andhradesa. [13] There is a story that the Buddha had visited Andhra Country. [14] It is further stated that "The Kolhapur stupa has yielded a stone box and relic casket on the square lid of which contains an inscription cut in pres-Mauryan characters." [15]

The study of Buddhist religion and culture in the Satavahana period brings us to point of consideration that the social transformation was basic enough which lead to economic prosperity. The socio economic prosperity and political stability was closely related to each other.

The different aspects of cultural life have been unfolded in a systematic manner. The role, relevance and effectivity of the cultural diversity can be studied on the basis of literary as well as archeological sources.

The Naneghat inscription of Gautami Badami describes the glory and prosperity of the Satavahana state. Their velour and bravery was supported by their generals and solider

The Buddhist art, architecture and literature during the period developed in tune with each other in a systematic manner. If we study all these aspects by examining the authentic sources, they can throw light on numerous known and unknown facts.

It has been further stated by Pillai that "The Satavahanas were not devoid of artistic and literary taste. Under their liberal patronage a large number of Buddhist stupas, chaityas and shrines were constructed in the various parts of the Deccan. [16] *This can be amply illustrated on the basis of Buddhist caves in western India. It has further been observed that "Some of the earliest specimen of sculptural art can be seen in the Krishna Godavari delta, Amravati and other places".*[17] *This reveals master pieces of Buddhist sculpture. Amita Ray has written a book on Aurangabad Buddhist Caves, and she has described some of the images as master pieces of Satavahana art.* [18]

The sources are ample and varied what required is correlation and coordination of sources for describing the religious conditions of the period.

5.4. Literary and archeological sources:

The various literary and archeological soruces bespeak about the religious harmony of the period. All these aspects revealed the following facts:

- The society was healthy enough to follow cordial relationship.
- The good deal of exchanges were evident from the soruces

The Satavahana period was rich in source material and there were various sources available on large scale. Especially literary and archeological sources loom large while rebuilding religious life there is a need to examine these sources effectively. The entire process can be rightly studied in new angle. The literary and archeological sources bespeak about religion and cultural life. The religious factors of the period were inter woven with cultural life.

Of the Satavahana kings, Hala (r.20-24 CE) is famous for compiling the collection of Maharashtri poems known as the Gaha Sattasai (Sanskrit: Gatha Saptashati) although from linguistic evidence it seems that the work now extant must have been reedited in the succeeding century or two. The Lilavati describes his marriage with Ceylonese Princess.

The Satavahanas influenced South East Asia to a great extent, spreading Hindu culture, language and religion into that part of the world. Their coins had images of ships.

The extension of Indian influence on the entire east and western parts of the world was possible due to new social upliftment. The socio cultural aspects of life will related to each other and they were having an edge over other parts of the Indian subcontinent. Here the study of social and religious life has been possible due to proper understanding of source material in a new angle.

The literary sources are available on large scale, which are evident to reveal the manifold progress of the period. It has been observed that "The Satavahana monarchs patronized the Prakrit language. It appears that Maharashtri Prakrit was their official language at least for a considerable period." [19]

King Hala's Gatha Saptashati and Gunadhya's Brahatkatha was the best specimen of literary sources of Satavahana period. Pillai has observed that theme of Gatha Saptashati is drawn from rural life but the presentation is satisfying to refined taste. [20] *The study of cultural life cannot be described and documented without the examination of source material. All the three literary, archeological and foreign accounts can help a great deal to support these facts in a systematic manner. All these sources can help to draw a more correct and more objective sides about the cultural life.*

The excavation reports of Paithan, Bhokardhan and Ter as well as Kolhapur throw a light on the religious and cultural life of the period. The images developed by the artists of the Satavahana period on the Stupa of Sanchi reveal that the micro art work was conducted by them with great devotion. They were implied as experts to work at Sanchi. The artists of Bhokardhan who were working on ivory had executed in many

ways regarding their quality of art work. The Buddhist caves at Nasik, Rajtadag as well as at Karle near Bombay revealed the perfection and relevance of the Buddhist art work, which is a testimony of religious harmony and exchange of symbols.

Hence it would be illogical to say that the progress of literature under the Satavahanas was slow. [21] *The sources of the Satavahana period loom large and they manifest coexistence of different religions together in a systematic manner. A.C.Banerjee has observed that Gautamiputra Satkarni was that "In contemporary inscription he is described as a social reformer."* [22] *Due to Satavahanas liberal social policy, inter-Verna and inter caste marriages were possible and there was no barrior for achieving social progress. This can be testified on the basis of literary as well as archeological sources.*

On the basis of these sources, Jaypalan has observed that "Satavahanas were staunch followers of Vedic religion. Rulers like Satakarni I performed two Asvamedha sacrifices and one Rajasuya sacrifice. [23] *This shows how political power was gaining religious sanctions. Further it is true that the above mentioned Hala's Gatha saptashati deals with the stores of Krishna. Buddhism also enjoyed equal patronage."* [24] *The availability of Jain temples in the Paithan city also reveals that all the three religions were staying side by side in the Satavahana period.*

5.5. Spread of Vedic religion

The Satavahana rulers were father of Hindu religion and they were able to support the other two religions Buddhism and Janism. All these aspects can be studied on the basis of different sources. The entire western India was under Satavahanas and they were controlling a great deal in the period. The entire Satavahana period was highly influenced by the Vedic philosophy.

The important highlights of Vedic religion can be noted below:

Majumdar R.K. and A.N.Srivastva, have rightly observed that p-363 "The religious notions, during the Satavahana period were quite considerate and tolerant. All

the kings of this dynasty had devout faith in Brahmanism but these kings on no occasion did tyrannize the people belonging to other religions" [25]

Satavahanas were followers of Brahmanical or Vedic religion. They were catholic enough to support Buddhism and Jainism equally under their reign.

Majumdar and Srivastava have further observed that "During their period Buddhism also flourished. The Saiva religion rose impetuously along with the Vaishnava and Vedic religions. Megasthnese has given a description of the unfaltering and devoted worshippers of Lord Krishna. Coming frequently of the names like Gopal, Vishhu Datta, Mahadevanka Shivdatta, shivghosha, Shivpalita and Shivbhuti etc. in the inscriptions of Satavahana period." [26] This shows that Vaishvism was most effective among all the Vedic cults.

Dr. Bhandarkar has opined that Saiva and Vishnava religions were more popular in the south of India. Dr. Bhandarkar is of the view that in the south Saiva religion was more popular than the Vishnava religion. And undoubtedly, it seems to be quite true and plausible as Ganesh and snake worship was in practice. They worshipped Nandi, the vehicle of Lord Shiva, Names like, Naga, Sarpa, Sarpit, etc. are in fact testimony to the snake worship.[27] The Satavahana or Andhras) Thus all these trends reveal the contemporary period of Satavahanas.

The embracing of the Hindu religion by clans like Sakas, Yavanas, and Pahalavas etc. marked an event of great religious importance during the Andhra period. As has been pointed out earlier, these races already had amalgamated with Kshtriyas. [28] This shows wide and comprehensive approach of the Hindu religion.

It has further pointed that "The Dharmacharyas have also conceded to the fat. The various inscriptions of this time hold a testimony to the fact that Hinduism was embraced by too many exotic people and a few counted people had to change their names. The aliens of the distant land entering the circle of Hindu religion, places before us a glowing example of the religious consciousness, as well as of the tolerance and good will among the ardent exponents of various religions." [29] This shows how Satavahanas enhanced the periphery of Vedic religion due to their liberal policies.

As regards the religious condition of the people, Mahajan has observed that "both Hinduism and Buddhism flourished side by side. The Satavahana kings were Brahmans and they performed many sacrifices. A reference to the Naneghat inscription of Nayanika gives us an idea of the various kinds of sacrifices which were performed at that time. We are told that Satakarni I performed two Asvamedha sacrifices and one Rajasuya sacrifice." [30]

Satkarni-I is said to have performed sacrifices like Agnyadheya, anvarambhaniya, Gavamayana, Angirasatiratra, aptoryama, angirasamayana, Gargatiratra, Chhandogapavaman-atiratra, Trayodasaratra, Dasaratra, etc. Not only sacrifices were performed, a lot of money was given to the Brahmans as Dakshina. In one case, 42,700 cows, 10 elephants, 1,000 horses, 17 silver pots, one horse chariot and 68,000 Karshapanas were given as Dakshina. Sometimes dakshina was given in the form of villages. [31] Thus it seems the learned class was supported by Satavahana kings for their scholarship. There are some inscriptions which reveal Agrahara donations given to the scholarly persons for persuading scholarship.

The Satavahana kings worshipped Samkarshana, Vasudeva, Indra, the Sun and the Moon. The Saptasati of King Hala refers to the worship of India, Krishna, Pasupati and Gauri. The mention of such names as Sivapalita, Sivakhadita, Sivadatta, Kumara, etc. point towards the worship of Siva and Skanda. Likewise, the worship of Vishnu can be established from the mention of such names as vishnupalit, Venhu and Lachinika. In the Saptasati, Hari or trivikrama is said to be superior to other gods. [32] This is evident to understand various trends of worship in the Satavahana period. .

According to Dr. D.R. Bhandarkar, "Such names as Bhutapala, Mahadevanka, sivadatta, Sivaghosha, Sivapalita, Sivabhuti, Sivadata, Bhavagopa and so forth clearly show that this god was popularly worshipped under four names, viz., Siva, Mahadeva, Bhava and Bhutapala. That his vehicle, the bull, was also adored may be seen from the names, Nandin, Rishavanaka and Rishvadata. The names Skandapalita, Sivaskandila, and Siva Skandagupta show that the god skanda was worshipped both separately and conjointly with Siva. Such names as Naga, Sarpa and Sarpila point to the prevalence of serpent worship". [33] The observation made by Bhandarkar is very clear to illustrate

various trends and currents of Shiva worship which was prominent in the period of Satavahanas.

Thus all these discussions clearly reveal that the religious policy of Satavahanas was wide, tolerant and liberal. Though they were followers of Vedic religion yet they were supporting other two religions, i.e. Buddhism and Jainism due to their liberal policy, many invaders were included in Vedic religion. Especially Kshitriya clan became more powerful due to this policy of assimilation.

5.6. Buddhism in Satavahana period.

In western Deccan Buddhism had spread all the over the western Deccan. There were two phases Hinayana and Mahayana. Especially Paithan or Pratisthan was itself a center of Buddhist learning. In the second phase Buddhism spread more rapidly from Nasik, the northern Maharashtra center to Vishakhapatnam and Guntur district of Andhra Pradesh. Nagarjunkonda was a center of Buddhist learning in Andhra Pradesh and it had number of other sub centers of Buddhist learning. In the entire western India more than 450 Buddhist caves were carved during the Satavahana period and this can be closely examined on the basis of art, architecture and iconography which was well developed in the Satavahana period. The Buddhist caves were divided in two major types Chitiyas and Viharas. One was a symbol of image worship and the other was an arrangement based on Sangham centers for Buddhist monks to stay them in rainy seasons. They were also known as Sangham places for resting of monks during rainy season known as center of viharas, where they stay during heavy rains. The systematic approach of Satavahana rulers which was tolerant and catholic can be observed on the basis of these cave temples. Junnar was a largest Buddhist settlement and it was having more than 150 caves. The study of Buddhist caves in western India in general and Maharashtra in particular reveals the wide and all inclusive approach of Satavahana rulers. Their entire method of tolerance was based on royal support and patronage to these cave temples which were centers of religious worship and dedication which was a symbol of human values of high magnitude. This can be clearly witnessed in these cave temples.

Buddhism spread a great deal due to Satavahanas tolerant policy. In this period the capital city Pratishthan was also a strong center of learning. [34] *About spread of Buddhism in the Satavahana period Mahajan observed that* "Buddhism made a lot of progress on account of the policy of religious toleration followed by the Satavahana kings. Satavahana kings gave as much help to Buddhism as they did to Hinduism. No wonder, Buddhism flourished throughout the Satavahana period." [35] This can be shown on the basis of cave temples and Stupas constructed during the period The caves at Rajtaag (Aurangabad), cave temples at Junnar today locally known as Lenadri caves and Nasik caves illustrate about wide spread existence of Buddhism in the Satavahana period. At Junnar in Pune district there are more than 156 caves which can be described as largest Buddhist settlement in Western India, shows how Buddhist church was well organized and well built. The monks were travelling safely and propagating religion fearlessly throughout the state. In the hot sun and rainy season the monks were taking rest in these caves temples and had a tremendous interlink and connectivity for fostering Buddhist philosophy and moral values in the masses.

The study of inter religious cohesion between Hindu, Buddhist as well as jain can also be testified on the basis of exchange of symbols, which can be witnessed in the Buddhist as well as Brahmanical caves. A study of Buddhism as a religion and as a well developed faith has been conducted number of scholars like Devanggana Desai , R.S.Gupte, and Nagaraju, which illustrates how Buddhist cave temples were constructed on ancient caravan routes as well as on the trading points which were feasible for exchange of tourist activities. The Chinese as well as western travelers have recorded cities like Paithan, Bhogwardhan and Tagarpur, both as a trading center and center for religious worships. Earlier Hinayana Buddhism had some influence, but later on in the Mahayana period, Budhhism further penetrated in the western Deccan on large scale. The existence of Buddhist viharas in the capital city of Pratisthan, is a testimony of catholicity and tolerance of central power. The study of Buddhist remains in Paithan was conducted recently by Prof. V.L.Dharurkar and Sanjay Paikrao has illustrated three interesting facts:

* The Buddhist literary works provide minute details of Buddhist Sanghas active in the Paithan city.

* Large scale Chaityas and Viharas were conducted in central Deccan.

* Rich endowments recorded by Shresties and trade guilds for the construction of Rajtadag caves which are 25 kms away from Paithan, revealed the royal support provided to Buddhism by Satavahana rulers.

However, furthermore there are no instances of harassment of Buddhist people by majority community, which is also a significant character of social life. This can be further studied on the basis of largely documented Buddhist caves temples in the western Deccan during Satavahana period.

The study of Buddhism as a religion in Satawahana period requires further more explorations for documentation and interpretation of inter religious exchanges which was the important character of the period under discussion.

5.7. Buddhist cave temples

In the Satavahana period Buddhist caves were scooped out on large scale. The nexus of this activity was Buddha and his philosophy. The study of Buddhist caves during the Satavahana period and throw light on various neglected aspects. Huge donations were given by strities and shrinis for erecting of these caves. The following aspects can be highlighted here:

- The Buddhist caves were centers of learning and centers of social gathering.
- Exchange of values and ideas was possible due to large scale intervals of cultural symbols during the period.
- The Vedic or Bramical religion was cordial to Buddhist and Jaina religions and all the three were staying together with peace and harmony.
- The entire socio cultural life developed in the temple caves was based on human values and ideals.
- The most of the caves were scooped on the basis of public demands and support by traders and business persons who were aware of social responsibility.

- The simple values and ideas of Buddhist religion had a wide approval towards the new values, created by Buddhist monks.

The study of Buddhist cave centers help to throw light on everyday life of the period. The study of all the different aspects of the period can help us to arrive at a correct focus about the religious harmony and cohesion that existed during the period.

Cave temples were constructed during Satavahana period. V.D.Mahajan has observed that “Almost all the caves so far found in the Deccan are dedicated to Buddhism and they were all excavated during the Satavahana period. These Buddhist caves were of two kinds, Chaityagrihas or temples and Layanas or residential quarters for Bhikshus.” (36) Chaityas were treated as means of symbol worship and Viharas were also known as Sangaram where Buddhist Sangas were taking rest. Dr. R.S.Gupte has pointed that “More than 450 Buddhist caves in western Deccan in general and Maharashtra in Particular is available le on large scale for public worship. [37] All these caves amply testify the occurrence of Buddhist art and architecture on large scale in Satavahana period.

About characteristics of Buddhist art, VD Mahajan has observed that “ The Chaityagrihas had vaulted roofs and horseshoe shaped windows over the entrance. They also had interiors consisting of a nave and side aisles with a small stupa at the inner circular end. A Layana consists of a hall surrounded by a number of cells, each cell containing a stone-bench for a monk to sleep on. One or two rock-cit cisterns were attached to every Layana. The repairs of caves, villages were generally donated.” [38] In the Satavahana period Buddhist cave temples were constructed out of donations given by Shrsesties or trade gilds which were just like modern corporate industries. In one of the inscriptions at Kanheri caves, reference appears regarding donation made by Shreties for the construction of Buddhist Chaitya at Rajtadag today’s Aurangabad. [39] Ranade has further pointed that the scriptural are of Satavahana was ornamental and having rhythm in the presentations. [40] Further he has noted that there might be a royal dancer in the court of Satavahanas whose replica is portrayed on the walls of Rajtadag caves as a dancing panel like orchestra having band musical instruments presented

together. This shows how dance along with classical music was developed and trained in the Satavahana period. [41]

The progress of Buddhism is shown by the presence of the Buddhist caves and epigraphs at Pitalkhora, Nasik, Bhaja, Bedsa, Kondane and Kuda and the Buddhist Stupas at Bhattiprolu, Amravati, goli, Ghantasala and Gummadidurru. Not only did the Satavahana kings encourage Buddhism, the royal example was followed by feudatories, officials, merchants, craftsmen and women. It appears that there was some sort of a competition among them to establish more and more caves and Viharas for the Buddhists." [42] Dr. R.S.Gupte has studied these caves in western India. Junnar is one of the largest settlements of Buddhist people which show four groups of caves.

*In Buddhism Buddha Dhamma and Sangha were three great institutions. Bikus were propagators of religion. They were doing selfless service to the society. For their dedication and devotion and sacrifice Mahajan has observed that "*For the feeding of Bhikshus, sometimes pieces of land were given and sometimes cash endowments were made. Very often, this money was deposited in the guilds. The Bhikshus occupied the caves only during the rainy season and for the rest of the year they were on their tours." [43] The cave temples were the places of rest during hot son and heavy rains rainy season. The disciples were coming there with great numbers for seeking gospel in these Viharas. In some cases some special arrangement was also made.

Mahajan has observed that "It appears that certain caves were reserved for certain sects of the Buddhist monks. A cave at Nasik was reserved for the Bhadrayana Bhikshu Samgha. A cave at Carle was reserved for the Mahasamghikas." [44] This is evident how special care was taken to protect the interest of selfless religious propagators.

Romila Taper has observed that "The Satavahanas were the initial transmitters of goods and ideas from one to the other." [45] In the field of art also Satavahanas were able translate their ideas into reality with great sincere efforts.

V.D. Mahajan has rightly observed that "The Satavahana period is famous for its great contribution to Indian art. Numerous sites in Andhra like-Goli, Jaggayapata, Bhattiprolu, Ghantasala, Amravati and Nagarjunajkonda have revealed the remains of

stupas and sculptures of this period. "[46] The glory of Satavahanas is reflected through these remains.

According to Chaurasia "Many of the Buddhist caves in the Deccan were excavated during the period and they bear witness at one to the piety of their builders and the infinite patience and high level of artistic skill possessed by the architects of the times. These institutions were maintained by grants of lands and villages as well as by the investment of funds in the craft guilds." [47] This shows a close link between economic support and artistic glory.

It has been observed that "There were guilds of potters, weavers, oil pressers, corn dealers, bamboo workers etc. The guilds acted as banks receiving deposits at stipulated rates of interest." [48] These were contributing for the development of art and architecture.

Amravati was a flourishing center of art. It has been observed that "The stupas of Amravati are the largest and most interesting. The drum of the stupa was 20 feet high with its four rectangular offsets. It was surrounded by a railing 192 feet in diameter and 600 feet in circumstance. It was 13 or 14 feet high above the payment. The railing outside enclosed the Pradakshinapath of about 15 feet wide, "having free standing pillars at intervals bearing miniature stupas or similar symbols as their capitals.(49) Thus Amravati stupa was unique in character. Sir John Marshall has described it as "there is greater originality, freedom of treatment, spontaneous exuberance in the art of Amravati…. The reliefs of Amravati indeed appear to be as truly Indian in style as those of Bharhut and Ellora. They followed as a natural sequence on the Mauryan art, when that is was finding expression in more conventionalized forms. They have inherited certain motifs and types which filtered from the North-west but these elements have been completely absorbed and assimilated without materially influencing the indigenous character of the sculptures".[50] Thus the greatness of Amravati became evident in the Satavahana period both in art, architecture and sculptures.

According to B.C. Sen, "Female figures with slim waists and a symmetrical arrangement of physical beauties, loosely dressed with garments of fine texture, full of softness of a slender creeper and inviting gracefulness, deeply sensitive of the luxuries

of nature, sometimes playing upon musical instruments in beautifully artistic poses, rather a little coquettish, they are found in the company of young men who seem to possess keen powers of appreciation. If we have eyes to see per chance, we may catch a glimpse of the exchange of significant looks passing between a maid in the corner and her lover in the opposite side giving flushes of sensuous suggestion which are not easy to miss." [51] Thus the glory of Amravati has been appreciated by art critics for their aesthetic sense. It has been observed that

V.D. Mahajan has further observed that "The Amravati school "struck a quite novel and unique chord in the symphony of Indian plastic art. In the achievement of pure form in all its elegant modulation, in the subtle delineation of the elusive moods and sentiments of human heart and in the picturesque representation of the vibrations of the stirring soul, it stands unrivalled". [52] Thus amplifies how art was developed in a systematic manner to manifest social milieu and cultural ethos of the period.

Cave temples were not only centers of worship, they were also centers of religious education. It seems a center of learning at Nagarjunkonda, which was a Buddhist University of south India in the Satavahana period. The Buddhist art centers and educational centers had a all India connectivity. The scholars from Nalanda and Taxisheela used to visit Deccan and scholars from south India were visiting North India. This kind of upward mobility shows that south Indian Buddhism was equally having respect and status in the Pan India Buddhist activities. To erect well developed cave temples was a gigantic task acquiring land, selecting rocks and scooping of the caves was a continuous process which was not possible without royal support. The renovation of religion is possible only when political benevolence is respected and equally practiced in a systematic manner. The study of Buddhist art in the Satavahana period, brings two more facts to the light. One among those is well organized artists bands in the Satavahana domain and secondly cross political support generated by heads of Buddhist religion for benevolence welfare works. Buddhism received a great Philip even more better than Vakataka and Chalukya period, because, the Satavahana rulers were not making any difference on the basis of religious followers in their communities.

5.8. Jain remains

In the Satavahana period the role played by Jaina religion was significant. Hence not much light is thrown on these Jaina contributions. In the city Paithan, capital of Satavahana there were three temples donated to Jaina Tirthankaras:

- Jainism was an religion of culture and it was a well developed systems.
- The Jaina studies of Satavahana period have shown that the Jaina influence was not meager and limited.
- The cultural awareness of Jaina religion was profound because this was based on non Vedic traditions. The study of Jaina reveals in the Satavahana period show that this religion was third in the influential status. The entire process can be very well studied to understand the religious awareness during the period. Though Jain community was limited but it had suitable influence on the mainstream religion, because the religion was followed by trading community in the Satavahana period. Hence the Satavahana period was mainly responsible for the existence of Jaina religion which had influenced the Vedic way of life both enriching each other. Hence the study of inscriptions and Jaina remains can throw more light on the subject concerned.

In the Satavahana period the remains of Jain temples also show how Jainism developed side by side. King Satkarni-I was having Srivatsa marks on his coins, which shows his favor towards Jainism. [53] *The study of Paithan Jain remains has revealed that there were temples of all 24 Thirthankaras of the town. The poet Chimna Pandit of 13th century has described that there existed a temple of Chandraprabhu a Jain tirthankaras.*

Dr. S.B.Deo in his book "Jain Monestism" has observed that Jain influence in the Satavahana period was meager. [54] *However, this cannot be accepted because good deal of Jain remains existed in the Satavahana period. The remains of temples, literature, as well as local legends amply testify this. Thus it would be interesting to observe that Jain religion and culture stayed side by side in the Satavahana period.*

Jainism was closely similar to Buddhism in cannons and philosophy. But Jain strictly adhered to their principles and bit rigid and dogmatic in their practices. Though they remained in isolation, yet they had good deal of respect in the society. Their

conservative approach looks rather puritan and conservative in nature, but in the long run this benefited them to survive even in the negative situation. Jaina along with their existence in Maharashtra and Karnataka had penetrated in Tamil Naudu and Kerala in this period. The Jain Agma literature was mostly produced in local languages and it led to the growth of Jain Maharashtrai Prakrit in the period, which later on continued in the Rastrakuta Yadava period. However, the reach of Jain temples requires further more attention. Prof. V.L. Dharurkar had searched the remains of Jain temples at Kakequar in Omerga tahsil of Osmanabad district. (IAR 1979-80) The search of Jain remains in the Satavahana period can be explored more rigorously in the future course of time. The study of Jain literature , Jain manuscripts and Jain temples, as well as sculptures can bring to our notice some new facts about peaceful coexistence of three major religious faiths in the Satavahana period. A.Ghosh in his volumes Jain Art and Architecture has also thrown light on Jain remains in the Satavahana period in Khandesh, Marathwada and Vidarbha regions of Maharashtra.

5.9. Critical study of religious life

The religious life of the Satavahana period was full of different aspects which can be described as unity in diversity. The different dimensions of religious life during the Satavahana period revealed the following three key aspects:

- The Satavahana society was following principle of religious harmony and they were equally respecting each other's religious faiths.
- The entire study was based on the theory of unity in diversity and they were respecting each other's religious feelings.
- The entire socio economic program was based on religious posterity which was responsible for import in productivity on large scale.
- The social system in the Satavahana period was based on principle of equality. In Sanskrit language this was conceptualized as Sarvabhuti, Samdrini i.e. equality to all. The entire process can be recorded and recasted here to throw

light on various angles of social life. The Hindus, Buddhist and Jaina were living together in a better way. This manifests all these ideas together.

In this chapter study of harmony in the religious life was specially focused a thorough survey of all the three religions Hindu, Buddhist and Jain was undertaken and a new light was thrown on Buddhism as well as Jainism. Churasia has observed that "As regards the state of religion we learn that both Brahmanism and Buddhism flourished side by side. The Andhra Kings were Brahmanical Hindus but it is noteworthy that most of their recorded donations were made to Buddhist institutions. Princes and even ordinary citizens vied with one another in founding asylum and rest houses for the Buddhist Bhikshus." [55] *Thus, social peace was possible due to religious harmony, which led to all-round progress and development.*

In the Satavahana period Vedic religion had well developed in a systematic manner. Chaurasia has observed that "Hinduism was also very popular and the worship of Shiva and Vasudeva being wide spread amongst the people." [56] *It shows both Shivism and Vashivinism was staying side by side in cohesion to each other. It has been noted that "Foreigners like Sakas and the Abhiras readily embraced Hinduism probably due to its popularity and state patronage. "* [57] *This all inclusive and liberal policy of Satavahanas was responsible for social peace and harmony. Different religions peacefully coexisted with each other at one hand and different cults among them equally were staying together with peace and stability. There were no incidence of religious clashes, malice and hatred in the Satavahana period, which can be observed on the basis of inscriptions as well as literary sources. Raychoudhary has observed that "The art of any country represents the longing of the soul of people to express its intuitive experience in color, form and sound like sculptures of Amravati of the period."*[58] *Thus in the Satavahana period religious harmony was very basic and that provided an impetus for the growth of art, architecture and literature. It also developed work culture in the period. Further this has benefitted not only for development of art but also for the economic prosperity of the period. The religious harmony in the period had three direct benefits which can be noted below:*

** Due to inter religious harmony there remained peace coexistence in the society which lead to economic prosper9ity. It also developed religious positivity leading towards the development of productivity and new work culture, which was unique in the period.*

** The religious harmony enhanced growth in the field of literature. Vedic, Buddhist and Jain literature flourished in the local languages such as Marathi and Kannada as well as Telgu. The literary works of Satavahana period were classic in nature. They were not in the divine Sanskrit languages but mostly they were in the Prakrit or Paishachi language, which shows people's participation in the creative revolution.*

- *The religious harmony had transformed into artistic activity because glory in architecture is based on people's participation. The superb Buddhist cave temples and master pieces in their works revealed the artistic achievements of Satavahana period. The famous dancing panel in Aurangabad caves is a best example of such achievements. The study of religious harmony which prevailed in the Satavahana period can be illustrated not only through coins, inscriptions and cave temple, but also through literary works. Buddhist, Jain and Hindu literature, amply testifies interreligious exchanges as and cordial relationship in various social segments. The root cause behind this success was the royal approach of Satavahana rulers. They never became a party in the religious struggle. On the contrary they persuaded all religions to stay together for peaceful progress and development. The social dynamics in the religious harm nay can be examined in a systematic manner for critical analysis of all forces engaged in the historical development.*

5.10. Benefits of religious harmony:

The Satavahana period witnessed socio religious harmony among various social groups. All these social groups had a good deal of understanding among each other. The religious harmony led to social assimilation. The following benefits of religious harmony in the Satavahana period can be noted as below:

- Due to religious harmony the various social groups were cordial to each other and they had developed a constructive approach for the total upliftment of social and cultural life.
- The religious harmony had led to positivity. This positivity had enhanced the productivity of the period. The various guilds and Srenis were of high caliber.. Due to mass involvement the feeling of belonging had intensive.
- The entire Satavahana period was having peace and security in social life. The religious harmony was mainly responsible for this change.
- The religious harmony led to the effluence of creativity. The creative force had reflected in to quality productivity. The development in various fields such as dance, paintings and textile witnessed a tremendous change in the period.
- The Satavahana period had developed a unique textile product known as “Paithani”. The saris were of very high quality and they had illustrated gold and silver threads. This has been possible due to quality in art work and their products.
- The Satavahana period had witnessed positive development in coins and coinage. The royal system had developed quality mints. In the period gold and silver coins were developed and they were effective in the market.
- The positive religious harmony led to the growth of trade and commerce. The credible and responsible economic transformations were based on confidence in each other. The religious trust and confidence was responsible for healthy economic relations in the period.
- The religious harmony was responsible for cultural transformation. The people at large had a tremendous fanatism towards creative reflections. Quality literature in folk language was produced in Prakrit languages. Both rulers as well as creative workers worked hand in hand.
- The development in the field of art and architecture was possible due to religious harmony. Hindu, Buddhist and Jaina religious groups were cordial to each other. The development of Buddhist cave temples wren possible due to donations made by non Buddhists trade organizations.

- The religious peace and cooperation among each other had led to new creative revolution. The entire period witnessed a good deal of cooperation among each other leading towards the effluence of art and architecture.

A critical study of all these aspects revealed that the religious positivity was responsible for all round development in the Satavahana period. The religious harmony had further led to cumulative effect of overall development in the period.
The religious harmony led to the social and economic development and it has further lead towards the cultural development of the period.

In nutshell it can be stated that the cumulative effect of the religious harmony was leading towards the first and early golden age of the period in the Deccan.
R.S.Morwanchikar was the first scholars who had witnessed the golden age in the period. The growth in the fields of literature, art, architecture and paintings was responsible for the growth in all these fields in an interesting manner.

Thus all these benefits of social harmony can be understood properly on the basis of the study of epigraphic evidences, literature and art & architecture as well. Thus the development achieved in the period was a cumulative effect of the religious harmony achieved by the people and rulers together in a cohesive manner.

5.11. Critical Understanding:

Critical understanding of the religious life in the period reveals that there was a good deal of harmony among various religions. The entire world of religious has been studied here on the basis of inscriptions as well as religious manuscripts and available images and Icons of the period. The Jaina poet Chimna Pandit has described number of Jain temples of Tirthankaras, such as Parshwanath, Neminath and Che... Prof. V.L.Dharurkar has argued and proved that the Jaina influence in the Satavahana period was not meager and scanty. It was full of rich evidences and cordial exchanges among each other. The Hindus, Buddhist and Jaina religions were existing side by side peacefully. The peaceful coexistence among these religions revealed that these religions were interdependent on each other and they had a cohesive system. The

exchange of religious symbols and motifs has been studied here in a systematic manner. These aspects can be highlighted here:

- There was a religious harmony in the period and the social atmosphere was free from malice and hatred.
- There was a cordial exchange of symbols and motifs through art forms which is evident of religious cohesion and harmony.
- Each religion and faith was respecting other religion. Evidences of such peaceful cordial exchange are available on large scale. There is not a single example of interreligious riots and clashes and conflicts. A totally new approach of social peace was developed by rulers. The Satavahana rulers tackled all groups and communities together equally.

Donations and grants were given to all religions without making any discrimination. Huge donations were given for good and constructive work. The inscriptions depicted in these caves illustrate religious harmony of the period. The study of religious manuscripts and their messages revealed that they were honest and sincere. One religion was not crossing its limitations and it was not attaching or conflicting with other religious systems. The most of these religious texts were sacred and respected.

The following three aspects were significant to reveal these facts:

- There was religious cohesion in the period which reflected peaceful coexistence
- All religions were treated by state craft in equality.
- There was not a single evidence of conflicts or struggle among each other.

Thus, a careful study of religious systems revealed a good deal of social peace and harmony in the religious life which was a solid base of the Satavahana's achievements in art and architecture.

The critical study of harmony in religious life reveals that the entire process was significant enough to throw light on different angles. These angles can be very well debated and discussed:

- In the Satavahana period the majority community was following Brahmin cal religion but it was also respecting Buddhism, and Jainism.
- The art and architecture of other religions was supported by majority community because all the three believed in equality and respect to each other.
- The socio cultural life was essentially based on religious harmony which was important character of the period.

A critical study of religious life of the period reveals that there was good deal of social exchange during the period. During the Satavahana period, both Hinduism and Buddhism spread rapidly. The Satavahana rulers were the followers of Brahmanism. They performed Aswamedha Yajnas and gave donations to Brahmanas. Indra, Surya (The Sun God), Chandra, (the Moon God), Vasudeva, Krishna, Pasupati which was a symbol of Shaivism and Gauri was a symbol of Shaktiworship. These were various Gods and Goddesses worshipped by the people of the period. Shaivism and Vaishnavism were most popular form of Hinduism. Beautiful temples were built in the entire Satavahana Empire. Evidences show that these temples were largely worshipped not only by their own cult but by the others also. The social structure was like a pyramid. The Brahmans occupied the highest position in the society.

The Satavahana kings were Brahmanas but they showed tolerance towards other faiths such as to Buddhism and Jainism as well. The poet Chimna Pandit of early medieval period had described number of Thinthankara temples prevailing in Paithan, the capital city of Satavahanas. The existence of Jain community in the Paithan city is evidence of the same. The Satavahana kinds were patron of art and architectures as well as schools of learning. They gave similar donations to Buddhism as they did for the Hinduism. Consequently, Buddhism too spread in this period. At many places, the Buddhist caves, chaityas and stupas were built.

Almost all the caves in the south belonged to the Buddhists of the Satavahana period. . Sometimes, grants of land were made for the maintenance of these chaityas, viharas and stupas as well as for the education and scholarship of monks or bhikshus. In this period, there were several sects of Buddhism in the south and various classes of

monks were always busy to preach the Buddhist doctrines. Ample literary evidences of the Satavahana period bespeak of these donations and endowments for their scholarly centers of learning.

One significant development of this period was the admission of the foreign races of the Sakas, Greeks, Kushans and Abhiras to the folds of Hinduism or Buddhism, which not only widened these religions, but strengthened them by the process of assimilation. They became an integral part of the Indian society. They were quite tolerant and exchanged gifts on religious festivals and other occasions. This shows their sympathetic approach towards Hindu religion and their cordial relationship with mainstream communities.

5.12. Summary

Thus, all the three aspects ably discussed and debated here reveal that there is no record of conflicts or struggles during the Satavahana period. All the three religions were staying side by side because they were respecting the faith of each other. The entire process can be very well examined on the bias of art, architecture and literature manifested through folk literature which was followed by the people effectively. The socio cultural life of the period was based on religious life and good deal of exchanges among all the three religions can be very well studied in this work. All these aspects can be very well illustrated, examined and explained to understand the cultural contribution of Satavahanas to the history of Deccan. The Satavahanas culture during early 300 years of the Chatrapa era was truly a complete culture and this culture has been rightly illustrated in this work for the better understanding of the social and cultural fabric. Hence the study of Satavahanas cultural life can be complete on the basis of the understanding of their religious life. Hence it would suffice to state that the religious harmony was the social base of the Satavahana period which was really a rich and contributing experience. All these aspects have been minutely studied on micro level. This can be very well studied here in the entire spectrum of cultural kaleidoscopic variety of things, different colors of rainbow together.

Satavahanas religious life was thus rightly reflected various sources revealing harmony in various groups. Though there were differences based on methods of worship, yet there was a good deal of harmony in each other. The various examples illustrated in literary sources reveal that the social environment was cordial. All these aspects clearly show how the social life was led. The social exchange can be seen in the basis of symbols and motifs reflected in cave temples of Buddhist faith. The study of religious symbols and motifs has been conducted by Prof. Nihar Ranjan Ray and it has shows that the cave temples at Rajtadag (Aurangabad) are not exception to this. Most of these art works of the Satavahana period can be examined on the basis of evaluation of the literary works and excavation reports as well. The significant contribution of Buddhist and Hinduism as well as Jain religion was very much useful for strengthening nation making. The coordination among each other was benefiting for many positive and constructive works leading towards patronage of art architecture and literature effectively.

It is believed that Satavahanas were originally practicing Sanatana Dharma (as per Sthala Purana of Amravati). Some rulers like Maharaja Satakarni are believed to have performed Vedic sacrifices as well.

All these aspects can be carefully examined in the foregoing pages to describe the progress during Satavahana period in the fields of art, architecture and literature as well. A high water mark in the field of textile, ivory and Terracotta can be described as a side effect of social and religious harmony revealed in economic prosperity.

Art, architecture and literature as well as religion cannot be treated in isolation. They were helping each other to promote social goodwill and constructive economic development, which can be studied as a basic foundation of Satavahana cultural contribution in the Deccan.

In the next chapter contribution of Satavahana in the field of art and architecture will be discussed.

CHAPTER VI

CONTRIBUTION IN THE FIELD OF ART AND ARCHITECTURE

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CHAPTER VI

CONTRIBUTION IN THE FIELD OF ART AND ARCHITECTURE

6.1. Introduction:

Lawrence has rightly pointed that the theme of art is the theme of life. Every art work portrays the life of the period. It is manifestation of socio economic and cultural life. It has immense value in the development of cultural life. Hence Satavahana's art and architecture can be studied in this new dimension. The art is evolution of cultural life and it is a media of reflecting of cultural glory. Hence the study of art and architecture can be very well conducted in the social and cultural angle. In this chapter the history of Satavahanas has been explained in a new perspective to look at the cultural life of the Satavahana period.

The art and architecture correlates society, culture and religion. The proper coordinatio9n of artist, religious preaches and common man joined together and they could develop new themes effectively. All these aspects can be reviewed and reexamined on the basis of new cultural dynamics. The study of art and architecture can be very well conducted here.

Satavahana period witnessed a thorough transformation in the field of art and architecture. The group of artists was especially developed and they were engaged in scalping of cave temples. The minute study of these caves revealed that they had a well planned scene to implement it in a systematic manner. Firstly, the site was to be selected. Later on design of excavation was prepared. Later on well planned and timely planning and interpretation of these scenes was carried out. There was a close connectivity between rulers, religion preachers and artists. The artists were to establish dialogue with rulers at one side and masses on the other hand. This was possible due to continuous efforts made by these rulers in the period under discussion. The socio economic development in the Satavahana period was very basic and that had led to evolve cultural systems. The study of Hindu, Buddhist and Jaina communities and their effective cohesion was responsible for creating cultural awareness in the system. The

overall cultural identity was developed during the period of three centuries. The cultural consciousness of Satavahana rulers were extremely high and had a tremendous effect on the performance of Satavahana rulers together for their bright and better future. Thus, there was a dawn of cultural awakening in the Satavahana period.

The art and architecture manifests the social and cultural life. The rich cultural life is referred in art forms. As has been rightly pointed by Lawarence the theme of art is the theme of life. Art is truly mirror of life. The art and architecrture of the period is the story of their social and cultural life. The Satavahana period witnessed a tremendous change in the field of art and architecture. The role played by Satavahana rulers was very much constructive. The period witnessed a turning point in the period. The progress was so intensive and wide that a special school known as Amravati school was established in the period. The Satavahana peiod was responsible for tremendous development in the field of art and architrcature. The Satavahana period witnessed a thorough change in the field of art and architecture. Especially the contribution of Satavahana period was so rich that the entire Deccan was changed with Satavahana's vision. The new approach accepted by Satavahana was truly reflected in the cave temples of Maharashtra. The Buddhist art and architecture was immensely developed in all angles during the period. In this chapter a new perspective is developed here. The entire span of Satavahana rulers was changed by creative force developed by the Satavahana rulers.

The present chapter is an attempt to highlight the role played Satavahana people in the evolution of art and architecrturein entire Deccan. The Satavahana period was thus manily responsible for all round development int eh fields of sculpture, strctures and architecture asa well as paintings. All these aspects have been carefully examined and evaluated in this work. Though Satavahana art work has been studied by earlier scholars, yet there is a lot of scope for conducting further research. The entire theme has been neatly interpretated and properly highlighted in this chapter.

The sociology of art can help a great deal to focus some neglected areas of the study. The process of communicating the values and ideas through art was so effective that the religious system was able to contribute its energy for the evolution of art work, symbols and motifs in the suitable art forms. A careful critical study of Satavahana art work can be neatly studied here. The entire span of Satavahana period witnessed

peace and stability and thus lead towards the systematic growth of art and architecture. The state itself cannot undertake and practice such asthetic works. The social groups, trade guilds and corporate which were known as Shrenis and Shrethis were largely contributing for the development of art works. The creative freedom enjoyed by Satavahana people was resposnbiel for all round development in the arts and performing arts as well both leading towards excellent reflections.

It would be interesting to study and examine the artistic contribution madae by Satavahana society. The social well developed by Satavahana rulers was so spontaneous that the entire period witnessed creative revolution in the fields of arts and architecture. The Satavahanas were responsible for reflecting the best and suprime quality in each area of cave temples, paintings and architecture. The entire process was so strongest and so appealing that very intense and eaxtensive efforts were recorded in the period. The decorative and critical manifestation of art worka t Sachi and Ajanta reveals that the period was unqiue and all together turning in favour of magnificent art works.

A very paralled and horizontal development in material arets and performing arts was recorded in the period. The development of Prakrit language can be discusxsed as a mass media of realistic nature. In the present chapter contribution of Satavahanas in the field of art and architecture has been made to unfold various neglected and unexplorsed areas of the period. All these manifestations can be very well observed in the artistic works of art and architecture of Satavahana period which were unqiue of its kind.

The architecture of a country is a great store book in which every minute details have been recorded its faith. Those who run through it can easily read it. Sad Fergumn in one of his speech in Indian architecture. The Satavahana period can be amply testified to this phenomenon. In the Satavahana period, art and architecture was well developed and new ideas were evolved while carving cave temples. The number of s== remain show about the overall development of art, architecture in the period.

Marked progress was made in the field of architecture as well. The Satavahana rulers took interest in building caves, viharas or monasteries, chaityas or large halls with a number of columns and stupas.

Most of the rock caves in the Deccan were cut during this period. These caves were big and beautiful. The caves, monasteries, chaityas and stupas of Orissa, Nasik, Karle and Bhuj are fine specimen of contemporary architecture and decoration.

Chaitya was a large hall with a number of columns. The Vihara had a central Hall. One could enter this hall by a doorway from a varandah in front. The Chaitya of Karle was most famous. It is 40 metres long, 15 metres wide and 15 metres high. It has rows of 15 columns on each side.

Each of these columns is built on a stair like square plinth. Each pillar has a capital figure of an elephant, a horse or a rider on the top. The roof-tops are also decorated with elegant carvings. The viharas were meant as places of residence for the monks. At Nasik, there are three viharas carrying the inscriptions of Gautmiputra and Nahapana.

The most famous of these monuments are the stupas. Among them the Amravati Stupa and the Nagarjunakonda Stupa are most famous. The stupa was a large round structure built over some relic of the Buddha.

The Amravati Stupa measures 162 metres across the base and its height is 100 feet. Both these stupas are full of sculptures. The Nagarjunakonda town contains not only the Buddhist monuments but also some ancient Hindu brick temples.

Many sculptures were made during this period. Most of the sculptures of this period depict scenes from the life of the Buddha. At Amravati, there is a beautiful scene showing Buddha’s feet being worshipped. The scene, showing Buddha preaching at Nagarjunakonda, is pervaded with serenity and calm.

Both Hindu and Buddhist as well as Jaina art flourished in the Satavahana period. The stupas of the Aurangabad (Rajtadag) stupas have been described a masterpiece. These unique stupas are fully decorated and they have all the qualities which can make them to c==at N== level. Thus Satavahana sculptures were superb and well developed i.e. it contained beauty, elegance and splendid.

The study of art and architecture is closely related to the social milieu and cultural ethos. The Satavahana period witnessed a tremendous change in the field of art and architecture because Buddhism was able to make its presence in this glorious post Mauryan period. The exuberance of life through the art work can be seen in the form of Buddhist cave temples which were able to appear on large scale due to their artistic achievements throughout the empire. Ranging from Paithan as its epicenter to Amravati in Andhra Pradesh there was a continuous experiments of artistic works in the form of sculptural art as well as remains of architecture revealing both spiritual and secular arts. The Satavahana's rule was prosperous both in literature as well as arts. [1] Their artistic glory is reflected through their cave temples and sculptures. [2]

The Śātavāhana Empire was a royal Indian dynasty based from Amravati in Andhra Pradesh as well as Junnar (Pune) and Prathisthan (Paithan) in Maharashtra. [3] All these places were largest Buddhist settlements in Deccan referred by Ptolemy in his Geography as well as many Buddhist texts. [4] The territory of the empire covered much of India from 230 BCE onward. Although there is some controversy about when the dynasty came to an end, the most liberal estimates suggest that it lasted about 450 years, until around 220 CE. The Satavahanas are credited for establishing peace in the country, resisting the onslaught of foreigners after the decline of Mauryan Empire This lead to the growth of art, architecture, and temples throughout the dynasty. The art and architecture of Satavahanas has been appreciated by historians of repute.

The Satavahana rulers had promoted cave architecture during their rule of four centuries. There was a continuous artistic activity during this period. The band of artists was travelling from one region to the other. Many of them were devoted spiritual persons who had tried to contribute the art work in their well developed craftsmanship

skills. There used to be a constant dialogue between artists, religious priests and rulers. Through this dialogue this creative force was possible in a continuous manner.

According to Jaypalan “Many rock cut caves including some early Ajanta caves were excavated by pious donors as homes for Bhikshus.[5] These were known as Sangharam, where Buddhist Sanghas were taking rest during peak rainy season and hot sun.

It has been further observed that “The Amravati sculptures which were based on the Gandhara model give us glimpses of the ornaments, their vessels and their household objects.” [6] Scholars have assigned Amravati as school of south Indian art, which flourished during Satavahana period by making epoch making history in the annuls of art and architecture.

The study of art and architecture of a period is based on documentation of art work as well as interpretation of art work in a systematic manner, because art and architecture is a reflection of social milieu as well as cultural ethos of the period. It also reveals economic prosperity of the period as well as everyday life of the period. The study of art is based on field work as well as critical analysis.

In this chapter important outstanding Buddhist cavies of Satavahana period prevailing at Nasik, Aurangabad and Bombay Pune belt were documented and studied properly. The study of sculptures, important master pieces, dress design, costumes and perfumes, ornamentation, dance and music were some other aspects which have been highlighted here. The dancing panel in Aurangabad caves was presented as a case study of such master piece.

The study of Amravati School of sculpture real three important features:

- It began new style of south Indian art expression.
- Minute carvings and detailed ornamentation reflected a all round progress of life both spiritual and cultural.

- It began creative resources in south India. From Satavahana to Chula period continuous efforts were made by various dynasties to develop sculptures in a decorative manner.

Thus the Amravati school was evolved in the period as a district identity of south Indian art.

The Buddhist art and architecture flourished in Satavahana period due to their active support for the all round development of art and architecture. The Chaityas at Bhaje and Karle are the unique creations of this period. The minute artistic work and carvings illustrate development in the field of art and architecture.

In the Ajanta caves , Cave Nos. 8,9,10, 12 and 13 were mostly carried on the Satavahana period. The oldest paintings in the Ajanta caves especially in cave No. 9 and 10 belong to Satavahana period. The study of all these neglected aspects has been conducted in this chapter in a systematic manner. The way in which art, architecture and paintings flourished in the period was simply unique. The grass root analysis of this art work can be studied in this chapter. The quality art works were produced on the basis of fine tuning between rulers, traders and artists which was prevailing in the period.

Satavahana period witnessed high water mark in the field of art, architecture and painting due to their superiority in the economic fields, especially in the trade and commerce which was responsible for their artistic achievements.

It is true that the study of art work cannot be conducted in isolation. The socio economic and cultural environment was mainly responsible for the development of art and architecture in the western India. Thus the study of Satavahana art and architecture has been conducted here in this perspective in the foregoing pages.

Here a new approach of social archeology was adopted and new light was thrown on remains of the period. A grass root analysis of previous studies has also helped to look at the problem in a new angle.

The study of art and architecture of a period illustrates how rich was the period in the cultural contributions. It would be interesting to study how Satavahana had provided Hindu, Buddhist and Jaina iconography. The phenomenon can be more carefully examined on the basis of the study of temples and cave temples. The glory of art

architecture and handicrafts can be reflected in the archeological evidences. The excavations at Paithan, Bhokardhan and Ter, the ancient cities of Satavahana period also support these arguments. Both literary as well as archeological sources bespeak about the artistic glory of the period. The study of art and architecture presents micro details about the decorative sculptures, ornaments and jewelry. The Amravati School of Sculptures illustrated the scriptural glory of the period in an interesting manner. They also illustrate the cultural height achieved by the Satavahanas period. The artistic achievements of the period also throw light on the social milieu and cultural ethos. The manifestation of artistic achievements is a part of social and cultural dynamics. The active support by the political economy only leads towards the artistic creations of the period. The entire phenomenon can be very well studied by correlating the artistic achievements of the period though caves, temples, as well as paintings and manuscripts illustrated in the period.

The Satavahana during their regime had carved out more than 450 caves in the entire South India which were mainly cared in the western India – the land of Maharashtra. The study of Satavahana art and architecture has been conducted in this chapter to illustrate their cultural achievements. The manifestation of art also signalizes the life style and standard of living of the rich, poor as well as middle class society. The social stratification of the period is systematically reflected through the art work and different micro products evolved during the period. Ivory work items were an excellent achievement of the period.

The study of art and architecture also reveals the technological height and achievements of the period. Carving and scooping rock cut caves was possible only on the basis of collective efforts. The artists who worked on Sanchi Stupa belonged to the Satavahana period. The high quality work, excellence in carving and decoration also manifests sophistication in decoration.

6.2. Buddhist caves in Satavahana period.

All the Buddhist caves in the Satavahana period have portrayed social and cultural life effectively. These caves can be very well documented and analyzed properly. The study of Buddhist caves can help to rebuild the daily life in the

Satavahana period of ancient India. All these aspects have been explained here properly.

The Satavahana period was in favor of Buddhism because the state was following catholic and tolerant policy towards all religions. The state had a positive approach towards Buddhism, both Hinyana and Mahayana. Buddhism spread on the state. However, the early Satavahana period was dominated by Hinyana religion and later period was dominated by Mahayana cult. The Chatya caves at Bhoj, Karle, Bedre and Rajtadag amply testify the Hinayana power. The cave temples at Nasik, Junnar, and Aurangabad also testify the Mahayana cult. The significant contribution of Satavahana period lies in the development of Buddhism as a mass based religion. Paithan itself was a center of Buddhism and other places also reflected the same in the study of Buddhism in the western India. The study of Buddhism can be very well conducted on the basis of these caves in a systematic manner. The following few pages have amply illustrate these facts.

The number of Buddhist caves carved during Satavahana period is thus testimony of their tolerant and catholic approach. The techniques of scooping of mountains and carving of cave temples were attained by Satavahana rulers and artists. The Buddhist caves at Bhoje and Karle were produced in the Satavahana period. The art work on the façade of Karle, Chatya is very much impressive and majestic. The minute carvings on the vedicas of Karle Chatya revealed their craftsmanship. The depictions of male and female couples are engaged in dances and their smiling faces revealed immense satisfaction of the common man in the period. The way in which themes have been selected subjects have been prepared and the messages have been designed revealed the glorious tradition of the period. Some of the figures are shown riding majestic horses and few of the others have been reflected riding over impressive elephants. These images illustrate the high dignity of creative talents evolved by Indian artists o the 1st century A.D. in the Satavahana period. The epoch making art work can be produced only in the socio cultural environment which was created by Satavahana rulers for upbringing of their hidden talents through the medium of art.

The way in which series of Buddhist caves were carved on ancient caravan routes on Sopara, Junnar, Paithan, Ajanta's, Bhogvardhan and Ter revealed a tradition of continuity of change. The spectrum of continuity and change can be very well witnessed in this phase, which was reflected by Satavahana rulers for the betterment of the people at large. These centers of art became inspiring and motivating art works suitable for their residence, as they stayed there during hot sun and rainy season. The Satavahana rulers were thus responsible for spreading of Buddhist religion in the western Indian in general and Maharashtra in particular.

R.S.Gupte has rightly pointed that Satavahana period was an important phase in the history of India which witnessed hectic activities for the spread of Buddhism. [7] During this phase more than 450 small and big caves were carved out in the hills of Sanyadri ranges in a series. The capital city of Satavahana was a center of artistic activities for Buddhist world and references in the Buddhist literature revealed the royal support at one hand and the massive support strengthened by trade gilds and Shresties at the time. The cave temples at Nasik, Bombay Pune belt, Karle, Kanheri and Rajtadag testify the same. The royal support to Buddhist cult was simply unique. The Naneghat inscription reveals their glory and pride at one hand and their catholic approach on the other hand. According to Majumdar and Srivastava "Buddhism contributed towards the development in arts during eh Satavahana period." [8] It has been further observed that the unusual development in the field of art was at parallel with literature. [9] Further it has been described that architecture made splendid progress in the form of temples and caves. [10] R.S. Chaurasia has observed that "Buddhist caves temples of Satavahana period revealed high level skills in crafting and ornamentation." [11] It has been truly observed that this architecture was possible due to huge donations made by trade gilds and corporate bankers of the time. [12] The study of Satavahana art reveals that there were two types of caves, Chaitya and Viharas, one reflecting symbol as worship place and the other reveling residential arrangements for the propagators of the religion. [13] Further it has been observed that The Prakrit diction of instructions reveal mass participation on large scale. [14]

The Buddhist art work of the Satavahana period amply testifies the super quality in the field of art and architecture. As satavahanas provided a continuous history of 350 years they had continuity in the policy, In spite of followers of Vedic region Satavahans promoted establishment of Buddhist cave temples large scale in their state. The manifestation of beauty caves at Rajtadag and Nashik amply testify this phenomenon.
The largest Buddhist settlements, having 156 caves at Junnar. The cave complex today popularly known as Leniyadri includes mostly Hinayana Buddhist caves, Satavahana period was a period of transition which led them from Hinayana to Mahayana phase. On this terminal point the Satavahana Buddhist art has flourished in the western India. Three inferences can be drawn on this basis:

- Large number of Buddhist population might have been existed in the Satavahana period, which was responsible for popular support the religion received.
- Satavahana kings were also having positive approach and they had supported Buddhist church by making grants and donations lavishly for the constriction of these cave temples.
- Evidences show that some corporate gilds (Nigams) and some trusts (Shreties) were also responsible for making donations for the construction of cave temples. The Rajtadag (Aurangabad) caves, were erected after huge donations made by a trader (Shressti) from Kanheri near Bombay. There were no limits of land, language and religion. Those who were interested to support artistic activities they were recording their donations for such task. Hence the satavahana period more than 350 Buddhist caves flourished. Recently Dr. R.S.Gupte's book "Cave Temples in Western India (Maharashtra)" has been published. In this book he has documented and illustrated cave architecture that received momentum in the Satavahana period on large scale.

6.3. The study of sculptures: Urban architecture:

Sculptural art is a glorious tradition of India. Right from Indus Valley culture to modern times, sculptural art has been continuously developed by Indian society. The Maurya period, Gupta period as well as Satavahana Chalukiya and Rastrakuta period has further enriched sculptural art of India. The enrichment of south Indian art begins

from Satavahana period with Amravati school of sculptures. Earlier to Satavahana period there were two traditions, mainly Gandhara school and Mathura school. The Gandhara school was developed after Alexander's invasion on India. It was having Greek influence on Indian art. Many such images are found in Afghanistan, or Gandhar Desh, in which Krishna is shown wearing hat and Rama was shown wearing shoes. However, in the Gupta, Vakataka period pure Indian art known as Mathura school of sculptures was developed, which was having Shanta Rasa, balance in the anatomy of sculptures and perfection in physiological features. The Satavahana period was post Mouryan period. After the fall of Mouryan empire in North India, there was rise of Satavahana dynasty, which evolved beginning of south Indian art in the form of sculptures. The glorious traditions of Indian art in northern India were continued by Satavahanas in southern Deccan Both in the fields of art, architecture and sculptures Satavahanas developed excellence in their ornamentation and jewelry. The exuberance of life which was reflected by Satavahana artists turned into master pieces. Amita Ray has beautifully manifested few master pieces in Aurangabad caves, which were profusely described by her for the first time.

The study of sculptures in the Satavahana period brings us to a point of agreement that the sculptural art was very well developed and there was good coordination between the artists and religious scholars. The following three aspects can be observed here:

- The Satavahana sculptures are well decorated and well carved.
- The artistic look of these sculptures exemplifies their material culture.
- The material and spiritual analysis are very well provided through these sculptures.

In order to prove these hypotheses four case studies have been conducted in this chapter. .

There were more than 30 fortified cities in the Satavahana period in the Deccan. In all these major cities Satavahana art work has been developed. Here the urban architecture programs reached to high level during the period in a fastest manner. This

tradition can be highlighted in this chapter by quoting examples in Aurangabad, Sa== and Amravati.

Durga Das has opined that in the Pūrānas and on their coins the dynasty is variously referred to as the Sātavāhanas or Sālavāha□a, Sātakarnīs, Andhras and Andhrabhrityas. [15] A reference to the Sātavāhanas by the Greek traveler Megasthenes indicates that they possessed 100,000 infantry, 1,000 elephants, and had more than 30 well built fortified towns: [16] This shows how urban township were highly developed having glorious temples and architecture.

Megasthenes, the Greek traveler has described development of 30 metro cities in the Satavahana period having huge standing. On this basis scholar has evolved here the concept of urban architectures. The huge Buddhist settlement of 156 caves at Junnar is a testimony of this urban art and architecture. The way in which Satavahana's contributed for the development of art, architecture and paintings at Ajanta caves is also worth appreciable. Their fascinating contribution in the making of cave Nos. 9,9,10 as well as 12 and 13 revealed progressive ideas in both sculptural art as well as paintings can be witnessed here. Emerging center of art like Ajanta could flourish because the royal dynasty of Satavahana's had a favorable policy towards the Buddhist religion and church. The study of all the sculptures and paintings in the Ajanta caves reveal a close similarity between sculptural art and architecture as well. The aesthetic sense of these artists most be appreciated. Furthermore their tradition had a strong link between past and future. Their glorious tradition can be very well traced back from Mauryan period and later on Gupta-Vajataja age, The Satavahana's can thus be described as forerunners of the classical Gupta age. They revealed a very fine trader of the golden age which alter on augmented on larger scale during Gupta Vakataka age. The close similarity between sculptural work and paintings can be seen in this elite urban art work which was evolved in this period of transition.

Literary evidences are also supported by foreign accounts. Magasthenes in his account Indica has referred that there were numerous villages, and towns were adequately defended by walls and towers. [17] These records speak the glory of

Satavahana and their urban architecture. Many of these cities belonged to Godavari valley in general and Marathwada region in particular.

The urban revolution in South India was first witnessed in the Satavahana period. The number of cities was developed as urban centers and they were trading emporium. Excavations at Bhogvardhan or Bhokardhan speak a great deal about trade and commerce during the period. The ivory figure found in Bhokardhan amply testifies the same.[18] Further excavations at Ter also exemplify the same. T.V.Pathey has pointed out new facts of these trade centers. [19]

6.4. Chityas and Stupas

In the Satavahana period Buddhist art and aritechtrue flourished a great deal. The Chitiya at Bhaje, Karle amply testify this. The famous chitya hall built at Karle is considered as another example of the the magnificence of the Satavahana architecture. The hall is more than 124 feet long, 46 feet broad and 46 feet high. It also marked with construction of the Garbhagriha, the Pradakshina and the Mantapa. Light and air into the Chitya hall must have entered only through the doorway. With the elegant chitya window in which the wood work of sculptures has remained till today. The constrctuon of all the monuments is responsible for the soft luminous atmosphere inside it.

The art of Satavahanas can be maraked at Chiaitya at Kanheri, the remains of a brick Chaitya t Chandravalli and of a stupa at Sannati have also been discovered in Karnataka. Some historians strongly believed that art scholls like the Kashtrapa, the Vakataka, Kalachuri, Chalukya, Pallava, Pandya etc. had a direct obligation to the art of the Satavahans.

The Satavahana cave temples in western India have been studied by Dr. R.S.Gupte and Dr. Margbandhu. Among many stupas, the Stupa at Amravati has exceled in its hugeness and architectural beauty. Among thesxe the stupa at Amravat5i had a dome strcture which is 20 feet high, with its four rectangular offsets. It was surrounded with a railing having 192 feet diameter and 600 feet circumference and it stood 13 or 14 feet high above the pavement. In their classic work cave temples of

India, Burges and Furguson havae appreciated this Amravati Stuipa as a unique contribtuon of Satavahana period.

6.5. Satavahana sculptures:

The Satavahana sculptures are fully developed and they revealed their own identity in a systematic manner. The following characteristics can be noted below:

- The Satavahana sculptures were having perfect material culture
- The jewelry and ornaments can be very well depicted.
- The Satavahana rulers respected the religious and material values.
- The images belonged to common man
- The ideas were properly utilized and developed.

The development and evolution of Amravati school of stupas can be rightly described as a systematic development of the sculptural art of the period. Thus the Satavahana have their typical identity of their period. The prosperity and glory of the period is depicted in all these images and sculptures.

The Hindu temples and sculptures reflected glorious Indian tradition. They were fully developed. They were not only worshipers of Vishnu and Shiva but also other incarnations of, Gauri, Indra, the sun and moon. [20]

All these temples reveal flourishment of Vedic religion along with Buddhist religion vis-a-vis Buddhist as well as Hindu and Jain flourished side by side. Śātavāhana, Śālivāhana, Śātakarni seem to be Sanskritized versions of the aboriginal name Sātakarni and appears as Sālavāhana in Prakrit vernacular then. [21]

The iconography of Siva, Vishnu and Durga was taking a right shape. These images were worshiped on large scale with great devotion and affection. The Satavahana sculptures were fully developed and they were profoundly ornamental in nature. The way in which the sculptural art was developed by the sculptural artists/craftsmen was highly skilled and their every effort was based on their own selfless initiative and royal support. The network of artists was very well webbed. The social and cultural atmosphere during the Satavahana period was cordial and artists were highly motivated due to their dedication, denotation towards their respective religions and cults. The sacrifice was their prime goal behind their art work. The final aim of the art work during

the period was sacrifice and satisfaction. Every theme was based on religious motives and objects. The artists were moving round the country and they were found motivated by the gospel of Buddhism.

Satavahana sculptures were well developed and they had a fully developed character of their own. The characteristics of Amravati school of sculptures, revealed their sculptural glory. The traditional art work was well developed and new insight was reflected in this phase. The glorious life style was very well developed in the sculptural art work as per details below:

* The well maintained anatomy and prosperous reflection of body postures

* Smile and happiness on the faces of images appearing in various cave temples.

* Close relationship between dance, music and fine arts such as that of paintings.

These three basic characters can be observed in the sculptural glory of dancing panel in Rajtadag, the male and female couples riding on horses at Karle caves can be cited as best examples of these stupas. A comparative study of these sculptures revealed that the art work was manifested in superb manner. A very high sense of artistic appreciation produced in the Satavahana period. The Shringar revealed in Hala's Gatha Saptashati can also be observed in the form of sculptural images. We can argue that Satavahana sculptures were inspired by literary works produced in the period. It seems that the themes were popular, deeply rooted in the public mind and they were selected by artists of the period to depict on the walls of cave temples. Indian life cannot be completed without four purushatama qualities like Artha, Dharma, Karma and Moksha. Hence leading luxurious and rich life means the material and spiritual progress as well. Hence Satavahana's supported the art work as a mass movement. The artistic community as not only respected by Satavahana rulers but they equally promoted them to come out with full colors in a fascinating manner. All these aspects can be very well witnessed in all the centers of art work at Bhaje, Karle, Kanheri, Bedsa, Ajanta and Rajtadag. The study of selected Satavahana sculptures amply testifies all these aspects for better understanding of their art and culture.

The glory of Satavahans is rightly reflected from the tradition of art and architecrue, which was evolved and developed by the. The sculpture of this period is mostly of architectural accomplishment. Many famous palces in Andhra like Goli, Jaggaryapeta, Ghantasala, Bhattiprolu, Amaravati and Naargjunakonda have revealed the remains of stupas and sculptures. These scriptures attribute finest qualities of Satavahana scrlputres being described as Amravati School of sculptures.

6.6. Material culture:

The study of cave temples and architecture can be conducted with two view points, one material and another spiritual. The material culture reveals prosperity in day to day life through rich material culture such as furniture's, decorated pillars as well as well developed drawing rooms, costumes and coiffure. Few of the Satavahana caves like Pitalkhora have illustrated Indian musical instruments. Yaksha Kubera in Hindu art, and Jambhala from Buddhist art are symbols of prosperity. The Yaksha Kubera on Reserve Bank of India belongs to Pitalkhora Buddhist caves of Satavahana period. There are many more examples which can be described as symbols of material prosperity, which was achieved by Satavahana period. The excavation reports of Paithan, Bhokardhan, and Ter amply testify this fact. The semi precious stone bids, ivory figures as well as varied types of other bids and terracotta figures, also testify remains of material culture.

The aspects of material culture can be very well observed and noted in the field of art history. The following aspects can be observed in this study:

- Each scripture was treated with full attention and the way in which these sculptures were documented reveals their glory and prosperity.
- The dress and design developed by the people was of high standard. The modules and designs as well as color combination were equally good.
- The sculptures were perfectly ornamented and they were of high structured

Along with the trade and commerce, material culture was developed side by side. All the above aspects can be reflected on the facades of Terracotta figures and ivory figures. The hair style, high quality dress etc. reveal the material progress of the period.[22] The resins of Bhokardhan and Ter were also be supported by the observations

made by Balasaheb Patil and Ramlingappa Lamture from Daher and Ter. Patil's collection speaks about glory of the period. The Satavahana coins bear images of the Kings and their love of art and music. [23]

The material culture developed in the Satavahana period was rich and well designed. The decorated items, drapery and cloth as well as saris and quality textile revealed the material progress made during the period. The prosperity and richness in the life had also depicted in the cave temples as well as artistic work reflected in the period. D. M.K. Dhawlikar has made a cultural study of Ajanta caves. Here lies material culture in Satavahana caves can be very well studied and carefully analyzed. The human bodies depicted in these caves are very well described. Their artistic features revealed their prosperity. The study of all these aspects revealed that the material culture was well developed and the same has been depicted in Satavahana art works.

The material culture that was developed in the Satavahana period had a tremendous impact both in the country as well as the western nations. The Satavahana's ruled over Rishika – port of Godavari and Krishna Rivers, Ashmaka religion around the bank of river Godavari, Mulaka – the area around Pratisthan or Paithan. They had also expanded their states up to Saurashtra, Kullar, Akar, East M== and Avanti West Malwa. Aparna (Konkan) and Vidharbha was also part of their rule. The study of cave temples and antiques in this period amply testify the material culture of Satavahana period. The study of excavation reports of Bhokardhan and Ter conducted by R.S.Gupte and S.B.Deo and T.V.Pathey in the later period by Marathwada University amply support regarding the well developed material culture of the period.

A careful and critical study of Satavahana sources revealed the inspiring as well as rich tradition of material culture. A surface collection of few important antiquities in the form of Bhokardhan made by Dr. Shantilal Purwar and Dr. V.L.Dharurkar has reflected that the classical age Ajanta can never come in reality as a dream. It had a continuous manifestation of art work. The remains of Bhokardhan antiques can be described as living examples of material culture.

The prosperity in the agro industrial belt had a inbuilt richness and this glory was responsible for reflecting material culture through superb paintings and antiques of precious values. The socio cultural dynamics has been reflected in this tradition. A new and novel approach to develop and study this manual culture was adopted. The excavation reports of Bhokardhan, Ter revealed that ivory workmanship was the area in which Satavahana art had excelled. The glorious material culture had a continuous tradition and this can be studied in the art of Bhaje, Karle, Nasik as well as Rajtadag caves. The glorious tradition of the material culture can be very well illustrated here in a significant manner. The entirely new sociological aspect was adopted here to study the art works.

6.7. Spiritual aspects:

Like Material culture there was a continuous development regarding the spiritual aspects. The Hindus and Buddhists equally played importance to yoga as a spiritual power. The various Jataka tales referred in sculptural forms amply testify the spiritual base of the Satavahanas society. The different Asanas and Mudras of the Buddhist sculptures also support these arguments. Dr. Gupte has studied different symbols and motifs of the period which reveal the spiritual base of Buddhist as well as Hindu religion. The Asanas and Mudras are also related to yogic process. The different postures of Lord Buddha at Rajtadag equally testify the same process.

The various images found in Aurangabad caves also throw light on changes in Buddhist caves from Hinyana to Mahayana cult. [24] The evolution of Buddhist iconography can be carefully studied here in this chapter. All these images reveal how the western India was transferring from Mahayana to Hinyana phase.

Buddhist religion traced from Hinayana to Mahayana cult. The Chatiyas and Viharas were constructed to support the preachers of the religion.

In Veda religion referrers to appear regarding worship of Indra, Varna, Sun and Moon, Yajnas etc. The Yajnas celebrated by Satavanana kings included Ashvameda, Rajsuya. The other Yajnas performed during the period included Agnanyadheya, Annarambhniya, Aptoryartha, Dashantiratra, Gavamayat, etc. The Brahmans were paid huge donation. The S== and V== traditions had began.

In the second century AD, Krishna was treated as full human being, who later on became a form of Vishnu. The image of Lakulsa sources are also evident in the period which can be described as noteworthy. Satavahana also began to flourish in the age of Lakulsa a scholar who supported satavahanas. Purans describe him as an disciple of Siva. The Ka= caves, in Latur district reveal Lakulsa Siva tradition.

The Dharma Siva ==== Lokpal, Sanak==these five were known as Pancharatna. The human reflections of divine religion in the form of Vedic religion was being proper in the region.

In the Karle caves two Greek followers bear names Dhamma and Simhadhwaja. In the Saka rulers, Varushdatta was a follower of Vedic religion. He was amply impressed by Vedic tradition society. The Chatya and Viharas were supported. The Nigam and Shretis were supported by providing special funds. The Khadgiri Udyagam Jalna cave will also exhibit the genious development of the Satavahana period.

Both these examples show that the Greeks and Sakas had became followers of Vedic religion. The Satavahana never permitted any non Vedic religion. The Buddhist Bhikus had support from Satavahanas.

6.8. The dancing panel: A Case study:

In the Satavahana period dance and music was well developed and well treated. The cultural development was more significant and the development of Paithani as a superb textile which was exported to Rome was of high quality. The royal dancer of the period of Satavahanas truly exemplifies the same. The pose Padanrya and Laya rhythm reveal the glory as well as beauty of the period. The balance, strength, artistic decorum, rhythm was the important aesthetic characters of the sculptures during the period. There is a cemetery in the entire panel. The Vadiya Vranda is in a fully active mood. The close, effective and rhythmic performance of the lady dancer reveals the rhythm of the Indian classical dance. P.V.Ranade has tried to identify the same as a royal dancer of Rajtadag. Amrapali became the royal dancer of Rajtadag. [25] The most important and effective panel of dancer is shown with Indian traditional instruments such as Zanz, Sundari, Dholki, and Table. Truly enough the Lavani or folk dance might have began in the Satavahana period. The way in which the sculptures were presented life and vision

towards the panel is unparallel and unique. These classical Indian sculptural panels might have inspired poet like Kalidasa. C.Sivrammurthy has also appreciated such efforts. [26]

The dancing panel of Aurangabad is a living example of Satavahana art. The various manual instruments are played in rhythm and they had a common effect like modern orchestra. The dancing panel of Rajtadag reveals the five art traditions in the Satavahana period:

* The Satavahana art was well illustrated by the artists
* The aesthetic sense of Satavahna was unique and superb
* The panels depicted local and artistic

6.9. Satavahana tradition: The art of Amravati:

Among the three schools of sculptures in India after Gandhara and Mathura, the third comes Amravati school of scriptural art, which was developed in the Satavahana period. It is the first South Indian dynasty which created its own best specimen of master pieces of Indian sculptures. Indian Yaksha image at Amravati belonging to second third century can be treated as best specimen of Amravati school.

Satavahana's were catholic and tolerant to support Buddhism in their state. The Satavahana rulers are also remarkable for their contributions to Buddhist art and architecture. They built stupas in the Krishna River Valley, including the stupa at Amravati in Andhra Pradesh. Amravati in Andhra Pradesh is treated as symbolically example of South Indian school of Indian iconography, which is famous for minute decorations, ornamentations, and high class jewelry depicted on the body of images. Many art critics have appreciated Amravati's beauty, glory and aesthetic sense in the field of sculptural art.

The Buddhist stupa at Amravati has also been appreciated by art critics . It has been observed that "The stupas were decorated in marble slabs and sculpted with scenes from the life of the Buddha, portrayed in a characteristic slim and elegant style." (Original text LI: Rano Siri Satakarnisa L2, avesanisa vasithiputasa L3:Anamdasa

danam" Marshall John "A Guide to Sanchi", p-52) The Amravati Stupa has been appreciated in the architectural view point. But what is more significant is the glory of sculptural art. The Satavahana sculptures in Amravati marked the beginning of new age, which is described as Amravati School of sculptures. Scholars like R.C.Majumdar, Urmila Tapper, V.D.Mahajan and Irfan Habid have also appreciated the glory of Amravati school, which flourished in the Satavahana period. The Satavahana empire colonized Southeast Asia and spread Indian culture to those parts. Mahayana Buddhism, which may have originated in Andhra, was carried to many part of Asia by the rich maritime culture of the Satavahanas.

Amravati school of sculpture predominately originated and developed in the Satavahana period. These sculptures are minutely carved and well decorated fully ebbed with ornaments and Jeweler, Due to these genius qualities this school of culture has influenced entire south India and again it spread entire South East Asian archipelago group of islands which were having influence of Indian culture right from the beginning. Amravati tradition has enriched this cultural intercourse effectively.

6.10: Paintings of Ajantha:

The Satavahana period has also been responsible for beginning of paintings in the Ajanta caves. Few of the scholars have tried to ascribe some of the paintings in Ajantha caves to the Satavahana period. In the field of carvigns and paintings also the Satavahans art was marked, in the caves of Ajanta the paintisngs was started with the Satavahnas. Sculpture of Buddha in cave 10 is shows Buddha as seated on a cushion and wearing red robe. On his forehead a chandan mark is ntoed. He is shown as surrounded by standing monks and householders. Some of the scholars havae been wrongly attribuged to the Satavahana period, as per them these scrulptures from Ajanta seem to belong to a later date, perhaps to the 6th Century AD. But no doubt, the Satvavahans creaed a tradition in the art of painting from Ajanta. One can transport onsself into that glorious age of Satavahanas by visiting these plaaces. The classical paintings at Ajanta in cave No. 10 can be traced as beginning of painting in this period. These paintings also exemplify Satavahna traditions of classical mural paintings. In the beginning these paintings were treated as frescos but now presently they havae been

accepted as mural paintings. A. Ghosh has edited a book “Ajant Murals”. This volume has illustrated significant salient features of Ajanta caves. The color combination, techniques and presentation of painted panels has been superbly marked as a glorious period of Indian paintings. Many of the scholars like R.C.Mujumdar had described this period as a classical age, mainly based on Ajanta paintings. It is sufficient to state that the early steps of this golden age can be tranced from Satavahana period and Ajanta seems to be beginning of this mural tradition, which later on was carried by Gupta and Vakataka rulers after the fall of Satavahnas.

6.11: Art of Sanchi:

The Satavahanas contributed greatly to the embellishment of the ;Buddhist stupa of Sanchi. This stupa has tremendous value in the Buddhist art and architecture. The structure carvings and overall look is very impressive and that shows glory of Satavahanas. The gateways and the balustrade were built after 70 BCE and appear to have commissioned by them. The inscription records the gift of one of the top architraves of the South Gateway by the artisans of the Satavahana emperor Satakarni. Satakarni was epoch making ruler and has been treated as real founder of Satavahana dynasty.

Gift of Ananda, the son of Vasithi, the foreman of the artisans of rajan Siri Satakarni has been recorded in inscriptions. The endowments made by Satavahana rulers amply testify their wider approach. Throughout the Buddhist art of the Satavahanas remained aniconic, denying any human representation of the Buddha, even in highly descriptive scenes. Later on in their last phase Mahayana Buddhism came to prominence and gained momentum. Thus the art of Sanchi represent glorious epoch in the history of satavahana in Deccan in general . (Mahajan V.D. Ancient India, p-400) D.D.Kosambi has also appreciated Satavahanas approach towards Buddhism. Sanchi stupa is symbol of their glorious tradition. (Kosambi DD (1956) Satavanana Origins” Introduction to the study of India History , Mumbai Popular , pp. 243-44.) This remained true until the end of the Satavahana rule, in the 2nd century CE. The art of

Sanchi stupa belongs to Satavahana period. This art was testimony of Satavahana's patronage towards Buddhism. and the details available show that the ivory workers from Bhogawardhan (Bhokardhan) were specially invited to do carvings on Stupa of Sanchi.

6.12. Social archeology:

The social archeology approach to look at art work or images reveal that all these images were impressive and elegant due to the myth and reality reflected in scriptural panels. The social roots of an image cannot be understood without interpreting folk tales and stories together. Sculpture is evolved and developed in a specific social conditioning. If this background is well studied, then there cannot be a new understanding of an image or symbol. The social faith of art cannot be examined without critical analysis of these images. The social archeology has helped here to focus the art work in new angle.

Dr. Ranade's efforts to portray the Aurangabad dancer as a royal dancer revealed this glorious phase. M.N.Deshpande's article on "Pitalkhora caves" also exemplifies the same. M.N.Deshpande for the first time tried to explain the hidden glory of Pitalkhora sculptures. [27]

In Pitalkhora caves, the different musical instruments are depicted which reveal the oldest traditions of classical music in India. [28] The Kubera of Pitalkhora is depicted, which reveals the rich and powerful reflection of Indian God of wealth. [29]

The royal dancer of Rajtadag can be described both as a symbol of fine art in group form and it is also a symbol of Indian rituals a better reflection of Pitalkhora images. [30]

The careful examination of excavations at Bhokardhan and Ter has brought to light following points: [31]

- These excavations revealed social stability and economic progress.
- The background of the development of Ajanta can be seen in Bhokardhan
- The Ter excavations revealed rural social cohesion and economic peace.

The study of excavation reports , images, all antiques can be conducted in this angle. After careful critical analysis of Satavahana silks following observations can be made:

- The Satavahana archeology furthermore scope for critical study
- The ivory figures and work on Sanchi Stupa shows that minute art work.
- The local artists were supported by trade guilds and bankers
- The images developed and reflected in the period were popular in the region
- The excavation reports revealed the glorious trade and commerce relationship.

New light can be thrown on Satavahana traders in the ancient Indian artistic culture and society.

All Satavahana inscriptions, images and coins can be studied as remains of the period. This has led to growth of art, tradition in an effective manner. All these aspects can be studied by understanding the social archeology perspective which was adopted here in this research work in a new progressive angle.

The study of art and architecture was conducted in this chapter on the basis of social archeology. The social milieu and cultural ethos of the period has been studied here by analyzing the excavation reports and the earlier published works on cave temples by John Berges and Ferguson.

Very recently excavations have been conducted at Ter by Solapur University and Deccan College. These excavations have revealed new analysis and objectives. The terracotta figures and ivory works found here are closer to remains at …. The entire evidence bespeaks about the social progress in the period. The Varna system was elastic and the social stratification was flexible. A close, careful and critical study of the excavations at Paithan, Bhokardhan, Ter, Karwar and Ellora as well have brought to light following five aspects:

- The excavated remains have brought to light some new facts about social dynamics of the period. The inter sociological exchanges were effective and self ….

- The social and cultural networking of relations were developed. The cordial social relationship was responsible for evolution of all round development
- The antiquities, terracotta, ivory figures and mini images and replicas revealed their minute art work.
- The fabric of textile was of high quality. The art work of Paithani was excellent and that was the reason for its demand. The social perception was unique in these creations.
- The collection of antiquities at Lamture's Collection at Ter, Balasaheb Patil's Collection at Paithan and Purwar's collection at Aurangabad has reflected the variety of quality produced in the period. In the Lamture Collection more than 26000 antiquities are available.
- The d…..in Aurangabad revealed the glorious traditions of the Satavahana art. The progress in dance, music and paintings had a cumulative effect in the period.
- The aristocratic class, rulers and others were working together for the betterment of the society and people at large. The contribution made by each group was responsible for social development which can be seen here.

The interp….made here in favor of social archeology revealed that the Satavahana period had a tremendous bearing on the sound creations. Everything which was created in the period was not based on individual's merit but these were supplied by state and society both leading towards excellence in the period.

The social archeology …. To throw light on the progress made by common people. The role of common man in the society, religion was very much positive. The respect to human dignity and all inclusive development of mankind and spiritual aspects of life was a significant phenomenon. The study of social archeology has brought to light that the cave temples were centers of mass education and all social relations. The entire socio cultural dynamics of the period can be minutely observed on the basis of the excavation reports. The role played by rulers was responsible for providing impetus to the social development. The merit and quality of social groups, artists was of high quality. Thus all these aspects can be very well observed on the basis of inscriptions of Satavahanas. The critical analysis of Naneghat inscriptions made by researcher revealed that they

have recorded their actions with great pride. They proclaimed themselves as Brahmins of high power and they were not isolated and working in ego circle, but they were close to all people, the downtrodden and marginalized. The woman in the Satavahana period was highly respected. They were respecting their mothers. These evidences have revealed that the Satavahana rulers were believing in gender equality and they had tremendous respect towards motherland. The inscriptions have revealed about their progressive ideas which are reflected in inscriptions at Nasik, Nangeghat, and junnar. The ivory evidences above support the epigraphic and archeological evidences. Thus all these aspects clearly show that in the Satavahana period social dynamics and social transformation was parallel and due to such interaction the progressive ideas.

The evaluation of art work, textile and ivory works was possible only due to prosperity of working classes. Both have and have nots , privileged and unprivileged classes were working together for the betterment of the society and national awakening. Thus the study of social archeology has conducted here for the first time to highlight the social and economic as well as cultural development of the Southern Deccan in the Satavahana period, which is evident on the basis of various sources literary, archeological and epigraphic as well.

6.13. Appreciation of art and architecture:

The Satavahana rulers were lovers of literature. Under their patronage, great progress was made in the field of literature. Most of the Satavahana rulers were themselves learned and had special interest in literature. In this period, the Prakrit language and literature developed significantly. [32]

They extended patronage to the Prakrit language and wrote most of their inscriptions in that language. The Satavahana King Hala was a poet of high order. He composed ‘Gatha Saptashati in Prakrit.[33] It is full of aesthetic sense and beauty.

It has 700 shloakas. He also patronized several scholars who lived in his court. Gunadhya, the great scholar who wrote 'Brihat Katha' lived in his court. Another scholar Sarva Varman wrote a treatise on the Sanskrit Grammar. [34]

Thus it seems that there was a close relationship between literature and architecture. The description in Hala's Gatha Saptashati appears in the sculptural glory of Aurangabad caves. The Gatha describes minutely the aesthetic sense of the period. The sculptural beauty and description in the Gatha reveals to each other. [35] Further what is narrated in Gunadhya's Brahat Katha is reflected in many archeological antiquities such as pottery, terracotta figures and birds of the period. M.G.Dixit's Paithan Excavation report is interesting to observe these facts.[36] The recent search of historical collection made by Dr. Shantilal Parmar and Dr. V.L.Dharurkar is evident of the same. [37]

Thus all these facts throw commendable light on relevance of literature and archeology in an interesting manner in this study.

Marked progress was made in the field of architecture as well. The Satavahana rulers took interest in building caves, viharas or monasteries, chaityas or large halls with a number of columns and stupas. Most of the rock caves in the Deccan were cut during this period. These caves were big and beautiful. The caves, monasteries, chaityas and stupas of Orissa, Nasik, Karle and Bhuj are fine specimen of contemporary architecture and decoration. [38]

Chaitya was a large hall with a number of columns. The Vihara had a central Hall. One could enter this hall by a doorway from a varandah in front. The Chaitya of Karle was most famous. It is 40 meters long, 15 meters wide and 15 meters high. It has rows of 15 columns on each side. [39]

Each of these columns is built on a stair like square plinth. Each pillar has a capital figure of an elephant, a horse or a rider on the top. The roof-tops are also decorated with elegant carvings. The viharas were meant as places of residence for the monks. At Nasik, there are three viharas carrying the inscriptions of Gautmiputra and Nahapana.[40]

The most famous of these monuments are the stupas. Among them the Amravati Stupa and the Nagarjunakonda Stupa are most famous. The stupa was a large round structure built over some relic of the Buddha. [41]

The Amravati Stupa measures 162 meters across the base and its height is 100 feet. Both these stupas are full of sculptures. The Nagarjunakonda town contains not only the Buddhist monuments but also some ancient Hindu brick temples. [42]

Many sculptures were made during this period. Most of the sculptures of this period depict scenes from the life of the Buddha. At Amravati, there is a beautiful scene showing Buddha's feet being worshipped. The scene, showing Buddha preaching at Nagarjunakonda, is pervaded with serenity and calm. [43]

Nagarjunakonda was also a seat of learning and education. It was as good as a University. The tradition of Buddhist Unity and architecture thus went on hand in hand in the Deccan from Satavahana period.

In the book the Royal dynasty of Satavahana period Dr. P.V.Ranade has tried to provide a new perspective. He had conducted and collected intensive records and social history. [44]

The Satavahana art can be viewed through a new sociological and cultural angle. [45] The entire sociological base of development was much progressive than that of earlier period. [46] This reveals the glory of the art and architecture. Dr. R.S. Morwanchikar in his book "Dakshin Kashi Paithan" has explained the relationship between the religious art and architecture. [47] He has further correlated the religion and art, and Buddhist was essentially religious and spiritual. [48] The essence of Satavahana art was thus based on manual as well as spiritual awakening. [49]

Art is a social creation having aesthetic sense. The entire art and architecture must be examined in the span of time and cultural frame. The cave temples, beauty works, and images amply testify this fact. The progressive and new social approach has helped us to examine their contributions in a new sense. Their vision of art was really unique and unparallel.

The superb quality in architecture as well as sculptural panels revealed the glory of the period. The minute details carved in these caves illustrate the artistic glory as well as aesthetic sense of the period.

6.14: The social function of art:

In the Satavahana period art and architecture flourished at the climax level. R.K.Mukharjee in his book the “Social Function of Art” has analyzed various aspects regarding the social utility of art and architecture. The following aspects can be noted regarding the social functions of art work in the period.

- The development of Buddhist art in the Satavahana period is a testimony of their broader and catholic approach. The donations made by the state as well as Shrenis of other religious state that the society at large was following a tolerant approach and this can be revealed on the basis of inscriptions of the period.
- The entire Satavahana period witnessed tremendous progress in Buddhist cave temples. These centers remained a source of inspiration for people at large. The Chaityas were centers of spiritual worship and Viharas were Sangham i.e. places for rest in rainy season and during hot sun
- The Buddhist caves played the role of unique centers of mass education. In the Buddhist cave, people were getting moral lesions for character building. The entire system was responsible for moral and spiritual uplifting in the period.
- The cave temples were useful centers for counseling of people. These citizens were having large Viharas with natural eco system where speeches of Buddhist monks were made available for masses. The huge number of followers visiting to these caves were getting religious discourses regularly.
- The Buddhist caves were prominently centers of continuous learning. In these centers people at large were using while they could get messages from Jataka tales of the life of the Lord Buddha, the great prophet. They were continuously educating people at large.

- The Buddhist caves were on ancient trade routes and the number of foreign travelers like Chinese and Italian travelers used to visit the They were able to get social messages of the Indian religious factors in an interesting manner which can be interpreted in a new angle.
- The healthy social relations between Hindu, Buddhist and Jaina can be witnessed on the basis of exchange of symbols, motifs and art works. All these symbols have been reflected in the centers of many of the other religions. Prof. Nihar Ranjan Roy described as symbols of healthy and positive social relationship.
- The classical Amravati school of the Satavahana period opened a new age of awakening in the period. The minute carvings and decorative in the jewellery reveals the tremendous prosperity of the period. The tradition of art work was continued by the later rulers of South India like Vakatakas, Chalukyas and Rastrakutas.
- The art work in the period illustrates good deal of clarity in architecture, scriptures and paintings. The …..
- The growth in the field of art, architecture and literature was positive to each other. The evolution of classical paintings and Amravati School of Satavahana revealed the climax in the art work. The concept of temple caves began from Paithan to Naneghat and Amravati.

Thus the study of all these social aspects of the Satavahana period revealed that the social functioning of art was really of higher and responsive nature. The socio cultural aspects of art and architecture revealed that the period under discussion was mainly responsible for all round development in the material arts and performing arts. All these aspects have a clear cut understanding of art work. The social functions of art and architecture can be described as a collective social action. The entire Satavahana period was responsible for social transformation in the fields of art and architecture. The way in which art and architecture flourished in the Satavahana period was tremendous. The record achievements made by Satavahana rulers must be appreciated. The

progress had never been isolated in the single phase or century, but it had a tremendous impact on society at large.

The social benefits of art and architecture revealed that the temples were centers of the sculptures, paintings, literature and textile had become symbols of their material achievements.

It seems in the Satavahana period both martial and spiritual development was parallel to each other. The prosperity in trade and commerce had transformed in the development of art and architecture. The social function of art was thus very positive. It reflected peace, prosperity as well as social progress in the period. The excellence of life that spread up through cave temples witnessed social peace in the everyday life.

6.15. Critical appreciation:

The aesthetic source evolved by Satavahana period truly reflected both in their literature as well as art works. The cave temples of the Satavahana period were testimony of their excellence in the world of scriptural beauty and elegance.

The art and architecture in the Satavahana period was thus superb in nature because the state craft was supporting creative genius. The master pieces in Nasik, Aurangabad, and Amravati have a close similarity in dress, design, costume and ornamental beauty. The heavy ornaments and jewelry was also unique in all respects. The artistic features, physiology and their beauty structure was really unique. The role, relevance and effectivity of Satavahana architecture can be appreciated on the basis of their literature and cave temples as well. The aesthetic source produced by Hala and Gunadhya can be equally observed through the scriptural beauty and majestic art work in the cave temples. The close similarity and parallel reflections in their art works, symbols, and images can be observed on the basis of their artistic creation. The ornaments, jewelry increase their highest position in the field. Though Buddhist, Jain and Vedic traditions differ from each other in the faith, yet their glorious traditions were having a close similarity. The factual expressions on the faces of the Satavahana figures revealed the glory of the period. The entire process was creative and having a

fine tuning in the area of art and architecture. The socio cultural and artistic glory can be observed through the various symbols and art works of the period.

The study of Satavahana art has helped us to keep them on the top of the south Indian dynasty. Their wider frame of good genuine and was responsible for their socio cultural development in a systematic manner.

6.16 .A case study of few art centers:

Satavahanas were very much creative and talented rulers who had patronized art and architecture in their state. Here few of the caves of Satavahana glory have been described.

- Nasik caves: The popularly known Pandu Leni caves were product of Satavahana period. About this caves it is interesting to note that “Pandu Leni are a group of 24 caves carved between the 3rd century BC and the 2nd century AD representing the Hinayana Buddhist caves.” (http//en.wikipedia.org.)
- Aurangabad caves: In the Chanadri hills of Sanyadri near Dr. Babasaheb Ambedkar Marathwada University three groups of Buddhist caves are evident. They were carved during Satavahana period.
- Bhaja caves: In the early Buddhist Art, these caves are very significant. It has been noted that “Karla and Bhjaja caves are mainly viharas and chaityas located just 3 kms from main road amidst green atmosphere.” (http//www/maharashtratourism.net).
- Karle caves: This group of caves is unique testimony of Satavahana period. It has been noted that “The rock cut temple chambers north of the present day Karla town belong to oldest cave temples of India.(http//ww.wondermondo.com/Imag)
- Bedsa caves: This group of caves plays a vital role in the evidence of Buddhist art. It has been pointed that “There are two main caves at Bedsa. The best known cave is the chaitya with comparatively large stupas, the other cave is monastery vihara.” (http/en.wikipedia.org)

- Ankai Tankai Caves These caves are located on the hill top of Nasik district. These belonged to Jaina faith. It has been noted that “Earliest account of Ankai tankai was recorded by Dr. Gibson in 1859 AD.” (http//www.jainglory.com).
- Jakamal caves: These are located in Karad tahsil of Satara district. .
- Kanheri caves: These are located near Bombay and they belonged to Satavahana period. About the history of these caves it has been noted that “Kanheri caves demonstrate the Buddhist influence on the art and culture of India.” (http//en.wikipedia.org)
- Pitalkhora caves: In ancient India M.N.Deshpande has written an exhaustive article on these caves. About history of these caves, it has been noted that “Once upon time moere than 2000 years ago Pitalkhora caves belonged to largest temple complexes of Buddhists of India and now a days this is the largest group of Hinayana Buddhism monuments in India.” (http/www.wondermondo.com).
- Junnar caves: At Junnar Pune district there are more than 150 caves which can be described as largest Buddhist settlement. About these caves and its history it has been noted that “Belonging to the period between 2nd century BCE to the 3rd century CE the Junnar caves due to their construction and architechure attract the tourists, Buddhists and archeologists.” (http//www/buddhist-tourism.com).

Thus all these aspects are significant contribution of the Satavahana period. A case study of all these monuments reveled that these caves were product and outcome of Satavahana period. The following three aspects can be brought to light:

- Massive patronage was given by Satavahana to support Buddhist art and architecture on large scale.
- There was well organized group of artists active in western India to carve Buddhist caves and they were supported by trade guilds.
- The Buddhist monks were supporting artists and these monks of high repute were sorting out some issues and then to protect them. .

These 450 caves in western India in general and Maharashtra in particular were centers of religious saints. The monks use to take rest in rainy season and they use to

discuss issues of religion among each other. Common people were getting messages through discourses for bringing socio economic and cultural change in the society. The study of inscriptions can also throw light on few neglected facts such as:

- The images of Satavahana kings such as Srimukha, Hala, Satkarni, Gautamiputra Satkarni were carved in Naneghat. It seems these rulers were popular in the century due to their benevolent works.
- The Satavahana dynasty was supporting Buddhist religion for its massive based welfare actions at grass root levels.
- Exchange of symbols and motifs in all the three major religions revealed that there was social and cultural harmony in the period and this had led to peace and stability.

The cave temples were well planned well designed and they were having a time bound program to protect their religious and cultural interests during the period. The study of Satavahana cave temples thus manifests their gigantic work in the process of Buddhism. Their tolerant and all comprehensive approach has been reflected in the Buddhist caves carved out during the Satavahana period.

All these aspects of Satavahana art and architecture were significant enough to highlight the various achievements of their approach towards Buddhism in western India. This had created a positive image in the further course of time. The positive aspects of Satavahana art work.

The careful study of Buddhist cave temples reveals that Satavahana had strongly supported tem both by providing financial assistance and by providing land for such temples. The trade guilds were also kind enough to support the cultural actions rightly.

Thus in the entire Satavahana rule, Buddhists had felt safe and secure state of conditions. Their faith was having adequate freedom and security for preaching in the state. In all the 450 years span of rule, there was not a single incident of conflict or prosecution. Their entire rule was better safe and peaceful leading to prosperity in the religion which was harnessed by them in a systematic manner. The entire phase was mostly dominated by the feeling of peaceful coexistence in the state.

The state had rightly supported Buddhist art and architecture by providing them land, revenues and manpower for their artistic excavations in a systematic manner. These aspects have been brought to light here for the first time.

6.17 . Summary:

Satavahanas started out as feudatories to the Mauryan dynasty, but declared independence with its decline. P.V.Ranade has rightly observed that “They are known for their patronage of Hinduism and Buddhism which resulted in Buddhist monuments from Ellora (a UNESCO World Heritage Site) to Amravati. The Satavahanas were one of the first Indian states to issue coins struck with their rulers embossed. They formed a cultural bridge and played a vital role in trade as well as the transfer of ideas and culture to and from the Indo-Gangetic Plain to the southern tip of India.” (50)
The study of art and architecture is a part of social and cultural development.

They also influenced entire South East Asia. During their period, Hindu culture spread in the various countries of South East Asia to a great extent by spreading art, architecture, language and religion, into that part of the world, which is known as Greater India. The Satavahana coins had images of ships, which show their interest in navigation and maritime trade. Their interaction with western cultures is amply testified with this evidence.

Thus, in this chapter the contribution of Satavahana period in the field of art and architecture was critically examined. The way in which Satavahanas had supported art work was really significant. It was an age of creative reflections. Every artist was trying to focus on creative process. This chapter has thus provided a new angle. The most significant achievement was the creative force that was accelerated by Satavahana rulers in nutshell.

The study of art and architecture is a part of social and cultural development. The Satavahana kings were patrons of art and they had immense fascination towards reflection of symbols having quality of cultural manifestation. The pottery, beads as well

as their textile was of excellent quality and it was highly demanded by western countries.

The close and active as well as parallel development in the field of sculptural art, architecture and literature as well was highly developed textile, terracotta figures The ivory workmanship of high quality has been discovered at Bhokardhan and Ter excavations. The highly significant contributions made by artists reveal the creative glory of the period. The cave temples at Bhaje, Karle, Rajtadag and Nasik as well the height of the artistic achievements of the period. The minute study of art work conducted during Satavahana period thus brings us to the conclusion that the Satavahana period heralded a new age of awakening in the various fields of art, architecture, textile and literature as well.

The literary environment created by rulers and writers was responsible for creating awareness in favor of artistic glory. On this background it shows the spirit behind ethnic art and architecture was deeply rooted in the field of literature. Hence the study of literature of the period has also been conducted in the foregoing pages in this chapter.

Their every effort was based on their sincere and serious efforts. In southern Deccan they began to mint silver coins. Their textile art was of superb nature. There cave temples were well decorated. Their Amravati school of sculptures was well developed with sincere efforts. All these aesthetic expressions were of high and symbolic in nature. Their cultural and aesthetic glory was elegant to be appreciated. Thus the excellence in every field of art was their key factor in their success. The Satavahanas have thus brought to reality the peace and glory to western Deccan. The significant aspect of Satavahana's cultural life was their achievements in literature, art and architectures. We have to reexamine their role in a new angle. There is further scope for such research work.

Thus in this chapter a new light was thrown on art , architecture and sculptures of Satavahana period. Their glorious tradition was explained here in a new perspective All these aspects helped us to reunderstand and rebuilt Satavahana art and culture in a new angle.

In the next chapter flourishment of literature has been discussed.

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CHAPTER VII

FLOURISHMENT IN LITERATURE AND CULTURE

7.1. Introduction
7.2. Creative revolution
7.3. The rise of Prakrit Literature
7.4. Features of Prakrit Literature
7.5. Literary sources and their relevance
7.6. The survey of few literary works:
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CHAPTER VII

FLOURISHMENT IN LITERATURE

7.1. Introduction

The study of literature has manifold significance. One way explains about the facts that were active on social matrix and on the other hand literature is a vehicle of cultural life. In the Satavahana period oral tradition was rich and it was very well absorbed by the political rule. King Hala was able to grasp its significance and he had undertaken a gigantic task of documentation of these resources. The Gatha Saptashati was in Prakrat language, but it was a unique collection of its kind in the ancient period in South India.

Literature is a record of social and cultural life and it has manifold aspects of sociological interests which are hidden behind as a latent force behind the literary traditions. A.M.Basham has observed that in the history of Satavahana period, most important literary work was Hala's Gatha Saptashati, containing 700 stanzas of great charm and beauty.[1] He has further observed that "Their traditional author was the shadowy Satavahana king Hala, who ruled in the Deccan in the 1st century AD but in fact many of these verses seem considerably later and they must be looked on as anonymous." [2] The credit of compiling these verses goes to early Satavahana king.

It shows however, a King who playing a pivotal role in the collection and editing of these sources. The rich oral tradition can be witnessed through this work. According to D.V.Chiplunkar it was perhaps the first work of its kind in western Deccan which had reflected the traditional wisdom of the period in nutshell. Hid idealism can be very well examined by making discourse analysis on content analysis of these verses.

It has rightly been observed that "They are notable for their conciseness, like Amaru, their authors were able to suggest a whole story in four short lines indicates that the

verses were written for a highly educated literary audience." [3] This audience was aristocrat class as well as common people belonging to middle class and lower middle class at varied levels.

Hence literary sources have been studied here in the historical sociology perspective.

Literature is a mirror of the society. It is also significant source of historical events. It also covers span of a specific period to highlight various aspects of social and cultural life. In this chapter the growth and development of literature in the Satavahana period has been studied. The literature as a source of history requires a critical angle. It unfolded many aspects of the ancient times. The study of important works written by Hala Gunadhya was conducted in this chapter. Buddhist and Jain literature will also be summarized. The folk tales were also documented. The progress in the field of literature received high water mark during Satavahana period. Hence this has been important contribution in sociological perspective.

The Satavahana period was so significant that even the rulers and royal kings were interested in the field of literature. Their immense love and affection towards arts and culture was clearly visible on the basis of their literary works. Indian tradition of learning reveals that there was a concept of philosopher king. The King Hala of the Satavahana period was testimony of the said tradition of learning and he had contributed a book titled as Gatha Saptashati in the Prakrit or Paishachi language a creative folk form in the folk tradition.

The roots of modern Deonagari or Marathi language can be traced in the form of this Prakrit language. Gunadhaya's Brahat Katha Kosh or encyclopedia of folk tales was also product of the Satavahana period. Gunadhya was a celebrated Pandit a respected scholarly person who had devoted his entire life for such academic and scholarly literary works. Both the works revealed mass history of the period in an interesting manner. The study of their works and the socio-cultural processes deeply rooted in the folk literature can be traced here in this chapter in a systematic manner.

The study of literature bears a significant phenomenon in ancient Indian history, because, literature can be considered as an important phase of historiography. The

interplay between history and literature can be very well observed in this matter. The roots of historical facts can be very well traced by making a critical study of these sources. A new outlook to examine the historical content in this work has been developed here in this chapter. A prior correlation between literature and history has been made here in a new angle. The effort is novel and it has been currently much significant.

The literary sources help a great deal to understand social history of bygone days. Such literary sources are ample, what requires is counting these sources on the basis of archeological sources and foreign accounts which are treated as more authentic and reliable sources in the building of ancient Indian history.

Comparing to the early historic period, the literary issues loom large. It is true that the historical vision of ancient Indian rulers can be seen more authenticity in the beginning of the Andhra era. The Su==rulers were famous in this aspect. They could carve out a new age of awakening in the field of literature. Jayapalan has observed that "Hala Satavahana's court consisted of two great scholars namely Gunadhya and Sarvavarma." [4]

The age of Satavahana witnessed a tremendous progress in Prakrit literature because in this period the use and approach of Prakrit as a form of literature began on large scale. The Satavahana rulers were patrons of art, architecture and literature and they had a tremendous respect towards the literary figures and artists. Further literary figures were respected by rulers and due awards were given to them for their effective performance. The new literary approach of their performance was well appreciated by rulers and aristocrat class. The king Hala, the 17th King was himself a literary figure including a scholar Gunadhya.

The study of literary works has been conducted in this chapter for highlighting their efflorescence in a right manner. The glorious traditions of Satavahana must be well appreciated in the field of literature

The contribution of Satavahana in the field of literature can be highlighted as under:

- Major contribution made by them
- The effect of their works about cave temples for the society.
- The aesthetic sense and their beauty of language

The literature in a specific age can develop only in a cultural frame of context. In this chapter this frame was properly explained and neatly prese3snted to understand the said process.

Hala was a 17th ruler who proved literary figure. The Gatha Saptashati throws light on society and culture. This was as first book of its kind in the Maharashtra. Gunadhaya and S= were in the control of the King Hala. Gunadhya's Brahat Katha kosh is available in the form of Sanskrit translation. Brahat Katha Kosh was also translated in Tamil languages, which shows the popularity of this gigantic work. Gunadhya work is in "Paishachi" languages. The three translations of this book are available in Sanskrit language. The popularity and significance of this work can be described as prime book in the Indian literary traditions.

The Satavahanas literary traditions were really much appreciating. We have to understand their glory and grandeur through this traditi0n

The Satavahana rulers were thus responsible for development of local Prakrit literature. The study of Gatha Sapta Shati and Brahat Katha amply testifies the said phenomenon.

The development of Prakrit language became a foundation for later Marathi language which took its position in 10/11th century, in which Mukund Raj wrote Vivek Sindhu, first book of poetry in Marathi language and Dyaneshwari a criticism on Geeta in Prakrit Marathi language. Saint Dyaneshwar has described many myths and symbols in local tradition which carry inspiration from Satavahana period. The content in Gatha Sapta Shati has rich prose and poetry which reveals ethnic culture of the land of Maharashtra. The Prakrit text of Satavahana period amply described the glorious literary traditions which revealed mass intelligence of the period. The scholar like Gunadhaya, who compiled Brahat Katha Kosh was patronized and supported by Satavahana rulers. The narrative story telling was a rich tradition prevailing in the Satavahana period. These stories contained moral messages, as well as positive tips for social upbringing. These traditions have been carried and developed by Satavahana rulers effectively. King Hala himself was a poet and he had tremendous interest in knowledge sharing. The Satavahana rulers were not dogmatic political rulers, but they were philosopher kings, who were taking keen interest in literary activities. Their

creative sharing was a continuous process and they had a deep faith in narrative development of literature.

Thus, literature played a key role in shaping the Satavahana society. In this chapter an attempt has been made to study literature as a vehicle social and cultural development in the Satavahana period. Prose style, stories, as well as grammar was developed in this period. Peoples' hopes and aspirations were developed through literature as a mirror of society. There is a need to develop new social and cultural approach to look at literature in historical sociology perspective. Thus the contribution of literature in the Satavahanas period was rich, rewarding as well as more benefitting to masses. It was in bygone days literary sources were looked down and they were not respected by historians. But now in the age of oral history and the post globalization period literature has become a vehicle of historical sources, the study of which has been conducted in this chapter with new angle and new perspective. The efforesance in art, architecture and literature goes hand in hand. In earlier chapter review of architecture was undertaken and in this chapter growth in literature has been reviewed properly in historical perspective. It is true that creative revolution in literature is possible when there is peace and prosperity in the state. The political stability leads to economic development as well as cultural manifestation through art and literature.

7.2. Creative revolution;

In the Satavahana period the entire state and society had witnessed a creative revolution leading towards growth in the field of literature in Prakrit language. The most of the popular culture was in Prakrit languages. The religion's specific ethnic culture was promoted by local people at large. They were much interested in receiving literary messages in the people and language. It was very much difficult to perform Sanskrit plays and drama on large scale on public platforms. Hence people at large preferred Prakrit language. King Hala himself preferred to the mass literature through his collection of Gatha Saptashati. Gunadhya's Brahat Katha Kosh is manifestation of folk stories. The entire Deccan including Maharashtra, Telgu sprang in Andhra or Kerala spreading regional folk images. The traditional folk literature was thus unique in the Satavahana period. The creative enforcement was mainly in Prakrit language which seems an important character of the period.

The creative revolutions in the Satavahana period were in the field of art, architecture and literature as well. Their age provided a scope for effective expansion in folk forms. Peoples language was used which is described as Prakrit languages. The contribution of Satavahana's can be described in nutshell as "creative exploration" which has been highlighted here.

The folk tales, legends and mythological stories were collected by scholars and king himself participated in this process. The Gatha Sapta Shati reveals creative imagination and social intelligence.

These folk tales manifest social wisdom and the messages developed through them are full of intelligence and scholarship. A new outlook has been developed here for the study of the literature in the period.

A creative revolution was related to mass appeal and new outlook of social literature. The society can never have such literary reflections in earlier dynasties. The Satavahana society was able to develop new mass literature based on Prakrit language. The writings of writers and scholars reflected people's hopes and aspirations in a systematic manner. The creative force in Gatha Sapshati, Brahat Katha Kosh is parallel to each other. One reflects narrative style and other reflects accumulation of facts and treasure of knowledge, which has inspired the future generation. The study of literature in the Satavahana period can be conducted as a base of cultural historiography. The process of man making which is very minute and micro level can be observed through literature and myths of the period. The documentation of literary evidences can be connected to each other to reveal these facts for viewing threads of history in a colorful manner. Human relationship, cross cultural interactions, as well as sacrifice for the betterment of human society are few of the values which were cherished by Satavahana writer in Prakrit language, through which they wanted to communicate from one heart to another heart. For shaking the entire society as body politic which was organic and continuous in the Satavahana period.

The study of art and architecture of a period illustrates how rich was the period in the cultural contributions. It would be interesting to study how Satavahana had provided Hindu, Buddhist and Jaina iconography. The phenomenon can be more carefully examined on the basis of the study of temples and cave temples. The glory of art

architecture and handicrafts can be reflected in the archeological evidences. The excavations at Paithan, Bhokardhan and Ter, the ancient cities of Satavahana period also support these arguments. Both literary as well as archeological sources bespeak about the artistic glory of the period. The study of art and architecture presents micro details about the decorative sculptures, ornaments and jewelry. The Amravati School of Sculptures illustrated the scriptural glory of the period in an interesting manner. They also illustrate the cultural height achieved by the Satavahanas period. The artistic achievements of the period also throw light on the social milieu and cultural ethos. The manifestation of artistic achievements is a part of social and cultural dynamics. The active support by the political economy only leads towards the artistic creations of the period. The entire phenomenon can be very well studied by correlating the artistic achievements of the period though caves, temples, as well as paintings and manuscripts illustrated in the period.

The Satavahana during their regime had carved out more than 450 caves in the entire South India which were mainly cared in the western India – the land of Maharashtra . The study of Satavahana art and architecture has been conducted in this chapter to illustrate their cultural achievements. The manifestation of art also signalizes the life style and standard of living of the rich, poo9r as well as middle class society. The social stratification of the period is systematically reflected through the art work and different micro products evolved during the period. Ivory work items were an excellent achievement of the period.

The study of art and architecture also reveals the technological height and achievements of the period. Carving and scooping rock cut caves was possible only on the basis of collective efforts. The artists who worked on Sanchi Stupa belonged to the Satavahana period. The high quality work, excellence in carving and decoration also manifests sophistication in decoration.

7.3. The rise of Prakrit Literature:

The folk traditions were developed by Satavahana rulers effectively. This was the period when tradition of Sanskrit leaning was transferred to Prakrit language which became base for the development of Marathi, Telgu, Canada languages.

The shift from Sanskrit to Prakrit was a turning point through three factors. The first factor was that the elite class was able to understand the rule of local literature in a significant way. Undermining the feelings of masses was felt as a need of the time. Secondly to collect folk literature was a parallel movement to Vedic traditions. King Hala's Gatha Saptashati manifolds the same process. Thirdly Satavahana's were premier rules in storytelling. The Brahat Katha Kosh compiled by Gunadhya, a giant scholar of the period was able to collect folk literature in a unique manner. This was possible due to their collective wisdom. This collective wisdom can be very well illustrated by examining these facts. The stories of the period contained very significant messages, meaningful content and systematic cemetric messages which can be studied here in this chapter.

The literary sources must be properly examined by authenticating them through archeological sources. All these approaches require a new perspective. The cultural history can be very well described on these lines on the new time frame in a relevant manner.

The most of the major literary records and works available at the period were reflected in Prakrit form because Satavahanas wanted to go closer to people. They were able to come out of elite stereotype images. Rightly put by Ranjit Guha, the subaltern consciousness is essence of the mass reflections. [5] In both the works referred to above the mass reflection is closely reflected in Satavahana Prakrit literature. The Satavahana literature was close to the mass awareness. Their social life was more flexible and it was also transparent. This prose is reflected in the Prakrit literature of the period.

The Satavahana writers enriched Prakrit or Paishachi language rightly because they wanted to make creative reflections based on effective communication style. Hala was a land mark writer who turned the wheel by his contributions. Jayapalan has observed that "Hala himself was the reputed author of a Prakrit work on erotic's." [6] It has been further observed that "Gunadhya wrote Brihatkatha in the Paisachi Language." [7]

Thus it seems Satavahanas were in favor of simplest reflections in the people's language. They never worried about top class, but they were targeting on poor masses, who were the real audience of this literature. About significant contribution and unique style of Satavahanas Basham has observed that Prakrit literature of Satavahana period contained "simple and natural descriptions and references to the lives of peasants and the lower classes, which point to the popular influence." [8]

The rise of Prakrit language was a new phenomenon because the rise of new languages was possible due to new religion. The popularity of Buddhism and Jainism was responsible for reflecting the languages of people. The Prakrit language was known as "Paishachi" and according to D.V. Chauhan, this was possible due to realistic and objective reflections of facts in the popular will and wish.

Hala's Gatha Shapt Shati and Gunnadhya's Brahat Katha was a unique contribution in the field of literature. All these works were written in Prakrit language.

The use of Prakrit languages was popular side to mass upheaval of artistic reflections. Both Prakrit and Sanskrit were used by artistic society. The example of Sanskrit can be noted below:

Katantra was a book of Sanskrit grammar complied by Sarvavarna belonged to the Hala. The Sanskrit and Prakrit languages were popular. The need of writing grammar can be treated as a social force which was required for development of literary works in the period. The development of grammar is a sign of the good health of the literature. New experiments were made and new models were developed by evolving nonfiction style in literature. The Satavahana writers were free from any social or political pressure. They were ready for making creative experiments through new system. The study of Satavahanas literature can be appreciated on the basis of experiments made by these writers. Following grammar was one of the rigid traditions and reflecting peoples hopes through literature was other tradition which was more flexible and liberal. The Satavahana tradition can be included in the second category. In this liberal form of reflection women was more freely described. Further feelings of poor, downtrodden, and neglected classes were more freely described in literature. Truly enough Taitare Brahmin, a tradition of literature revealed Satavahanas as dynasty evolved through clans and kinship. The Satavahanas were a fusion of Brahmin, Kshtriya

inter relationship. The free society can develop more progressive social experiment leading towards new development in the society. Art, architecture as well as Prakrit literature was base of such progressive interactions. Rejecting Sanskrit tradition and embracing Prakrit tradition, was a good sign of social revolution which Satavahanas marked progressively through the means of their literary forms. The study of Satavahana literature reveals that the period was constructive because it was based on grafting of tradition older and newer leading towards synthesis of new experiments and new forms of literature.

7.4. Features of Prakrit Literature:

The important features of Prakrit literature of the Satavahana period can be briefly discussed below:

- The language of the period was very simple and communicative. It was able to touch hearts of the people.
- The symbols and images used and developed by the scholars were based on mass aspirations. Their evaluation can be made on the basis of content analysis or discourse analysis.
- The Rasas such as humor, love, bravery can be properly observed in these folk forms.
- The eternal and moral conflict was highly significant on which basis we can record the true moral values of the period.
- The tradition of messages given by Satavahana writers was deeply rooted in the ethnic tradition.
- The folk forms were rooted in ethnic traditions. They borrowed elements from mass wisdom.
- The ethno-cultural processes revealed various forms based on manifold cultural symbols. The seven horses chariot was developed as a symbol of the period.
- The folk forms were closely related to local culture and they were rooted in ethnic soil.
- The Prakrit puzzles were interestingly developed. They can be recorded in folk stories.

- The bodhkatha or stores to give social lessons were exclusively based on the principles of mass education.

The oral tradition and scholarly as well as mass reflection was developed through the form like Bharud or Bahu, rudha, which was in the mass practice. This led to the growth of Bharud in Prakrit which is style prevailing at the time. Kirtan is another form which was enriched in the Satavahana period. [9] The form was based on both poetry and prose mixed together in an interesting manner. The epic tales, stores, and anecdotes were mixed together in couplets of this work. This shift from Sanskrit to Prakrit was an important tradition which was developed by Satavahana's and later on evolved by Yadavas of Deogiri. About their contribution in the field Jaypalan has observed that "The Satavahana rulers patronized Prakrit language." [10] All these were based on oral tradition in the region. By providing Prakrit language the Satavahana rulers became close to masses. They were able to understand the feelings of masses to pin point these aspects in a minute manner and these literary works can be conducted in an interesting manner to recall the social milieu and cultural ethos of the bygone days. .

All these saints and prophets had based in the prosperity of Prakrit and they could enrich the Satavahana tradition in the later period.

Dnyaneshwar also used number of folk forms and stories together in communication perspective. The study of Keertan as a folk form was partly in Prakrit language and it was shaped on the basis of devotion or Bhakti, which later on developed by Dnyaneshwar, Namdeo and Eknath. Eknath was also responsible to look this tradition in a better and healthy form. The folk forms were easy and effective to understand the social facts. This was truly the essence of Prakrit literature. The words, sentences and proverbs used in this literary works reveal the cross cultural interests effectively. The socio cultural relations thus were truly reflected in the folk forms of Prakrit literature. The beauty and glory of the folk records can be observed in these folk forms of stories and short poetry. The rhythm and rhythm can be nearly studied here in an interesting manner. The Satavahanas have thus fostered the Prakrit literature in Deccan, which led to the growth of many south Indian languages. Prakrit provided scope for the rise of regional languages like Marathi and Telgu.

Allen has pointed that a book of composition name Katantra is a rare contribution of this age. We do not get any reliable and feasible information as regards the Sanskrit works but Prakrit bears the imprint of Sanskrit language." [11] The book was rare contribution of the age and it furnishes minute details to understand social conditions of the period. [12]

The attempts made by the Satavahana scholars to elevate the Prakrat language to the level of Sanskrit must be well appreciated. Their serious attempt was mainly based on reflecting the peoples' life. Both way of life and style of common man's life was well illustrated by these folk works in an interesting manner. These works were rooted in the soil of the traditional culture. It is true that understanding ethno cultural processes is base of literary criticism. One cannot truly explain the beauty of language without understanding such processes minutely. One major character of Satavahana tradition is that this literature was able to reflect social milieu and cultural ethos of relatively isolated cultures in the Satavahana period. The Prakrit literature in the period was a faithful reflection of the cultural graph of the period. Due to such creative abilities kaleidoscopic variety of cultural life was reflected in the Satavahana period. That was the real nexus of Satavahana culture, which can only be witnessed in the various forms of Prakrit literature.

7.5. Literary sources and their relevance:

In the ancient Indian literature, there is a need to unfold the hidden currents of Indian history. Rightly pointed by Buriov that ethno cultural processes are the basic foundation of history and there is a need to understand these processes by analyzing literary sources. Hence in this chapter an attempt has been made to throw light on literary contribution. The following three benefits can be recorded in ancient Indian history by examining various facts in a new angle. The science of historical writings use literature on the basis of the following three elements:

- The literature cannot be used directly as a source of history, but it is a record of events and facts which is scattered in the loose form. These elements can be collected and cemented together on the basis of solid foundations of history.

- The facets of socio economic as well as cultural life can be collected by analyzing the literary sources. These cannot be available directly but they are required to be secured and woven together in the form of history.
- History is like a flow of a river which is ever flowing in the form of literature..

Historical ornaments

All that glitters is not gold and it also cannot be historical source. Hence synthesis of facts can be done on the basis of folk literature to unlock historical complications. All these golden particles can be melted together to form the historical facts together in an interesting manner. The literary works provide a forum of facts to present the many neglected and unexplored facts can be nearly brought to light in this process.

All these aspects have been carefully brought to light hence epigraphic evidences as well as archeological sources can be rightly used to endorse various facts brought to light by exploring literary sources.

Satavahana's rich contribution to the literature loomed large due to their basic contribution to mass literature. They were able to underline projects to collect folk literature based on the memories of the people at large. Hala's Gatha Saptashati was a finest experiment of its kind of this period which can be examined here.

The relevance of literary sources is manifold to ancient history because it fills gaps which archeological sources do not speak about many neglected aspects. They can ably throw light on new sources.

About success of Satavahana, V.D.Mahajan has pointed that: "The sources of our information for the Satavahanas or Andharas who succeeded the Kanvas are scanty. The number of inscriptions is very small and they do not possess many details. We have only 7 inscriptions from Eastern Deccan and 19 from Western Deccan. A large number of coins have been found in Western Deccan, Madhya Pradesh and Eastern Deccan. Scholars like Thomas, Rapson, Cunningham Bhagwanlal Indraji, Scott, etc. have extracted all the information about the Andhras, but there are many discrepancies in them and consequently it is difficult to accept their testimony." [13]

Mahajan truly observed that “According to some Puranas, there were 19 kings of the Andhra dynasty who ruled for 300 years, but according to some others, there were 30 kings who ruled for more than 400 years. The duration of the dynasty is 460 years according to the Matsya Purana, 456 years according to the Brahmanda Purana, [14]

A continuous ruling for over five centuries was responsible for evolution of cultural life in the Deccan. For a systematic reflection of arts, architecture and literature a period of five centuries was not at all less in many ways. It had matured reflections of cultural tradition which can be observed through these works.

It is further pointed by Mahajan that “411 years according to the Vayu Purana and 300 years according to the Vishnu Purana. This obviously points out to the confusion created in the Puranas. Bhiharkatha of Gunadhaya is stated to have been written at the court of a Satavahana king. It is not available as a whole and we have only some fragments. Lilavati which purports to refer to the military experts of King Hala has not much trustworthy material. All this creates a lot of difficulty for students of the Satavahana period of Indian history.”[15]

The new archeological sources are throwing new light on Satavahana history. Beyond all these sources, the foreign accounts and local legends also contribute a great deal to study the history of Satavahana period.

The study of these sources required to be conducted in new sociological, anthropological as well as cultural angle. All these can contribute a great deal to look at the issue. Basham has rightly observed that “The treatment of the love affairs given by Hala in country folk reminds us of early Tamil poetry, and suggest that Hala may have tapped a widely diffused source in South Indian Folk song. [16] The following examples can be illustrated to strengthen these arguments: In one of the stanzas Hala has pointed that

“Last night with scorn the lady gave the wanderer
Straw for his bed.
This morning the gathers it together,
Weeping.” [17]

”This morning, my friend, I heard a man singing,

And his song reminded me of my lover,
and opened all the wounds
That the shafts of the Love-god had made in my heart." [18]
"'Waiting for you, the first half of the night
passed like a moment.
The rest was like a year,
for I was sunk in grief."[19]

"When the season of rains, with its high clouds,"
has passed like youth,
the earliest single kasa flower
comes, like a grey hair on the earth." [20]

"Ungrateful lover, still I see the mud
in the village street,
which, on a rainy night,
I trod for your sake, shameless one !" [21]

All these stanzas amply illustrate beauty, glory as well as creative force of the folk artists. D.E. Gavali in his paper on "Beauty of Prakrit language" has pointed that the minute observations of the poet reveals the spontaneous over flow of ideas. [22] In his arguments Gavli has further observed that the way in which poets have observed the beauty of life, seems very natural and elegant. [23] Further by making a content analysis of these verses, he has observed that the Satavahana period was witnessing era of cultural efflorescence of the period. [24] Thus above examples are sufficient to explain the artistic beauty of Prakrit literature of the time. All these verses have been studied both Indian and western scholars by making a critical understanding of the facts.

7.6. The survey of few literary works:

The study of four literary works can be conducted here. These works belong to the Satavahana period and they throw light on the historical facts. All these works are based on Prakrit language and not in Sanskrit language. The source material, which is in Prakrit language. The Prakrit sources are more authentic than Sanskrit language because of two things. One these sources are more close to people and they reveal historical facts in a realistic manner. Secondly these sources are more significant to throw light on hidden facts, which are reflected in these sources.

According to Srivastava S.L. “Description of Satavahanas sources it appears that the language Telgu was their mother tongue. They also knew and used Sanskrit and Prakrit. Some scholars accepted that Telgu is related to the background under the overwhelming influence and origins of Sanskrit and Prakrit.” [25] However, this view is not totally accepted because Paithan being their epi center of their power, Prakrit Marathi can be noted as their original language and Telgu of Andhra Desha can be a secondary language. Further it has been noted that Prakrit was the dominant language both inscriptional and literary.” [26] The use of Prakrit language is evident on the basis of many literary works. Further it has been noted that “Rajashekhara’s Kasvyamimansa that Kuntala Satakarni ordered for the use of Prakrit even by the ladies of his harem.” [27] This is evident how Prakrit language largely used by rulers, aristocrat classes as well as masses.

He had borrowed some inspiration from Tamili literature and also influenced Telgu literature [28]

The King Hala’s Gatha Saptashati was an outstanding contribution of the period; because king himself was a literary figure and he had close observation of social interactions. He had collected various folk tales in this Gatha. These 700 stories have been responsible for collection of mass history and they were collective intelligence reflected in this volume. By authenticating these stories King had compiled them with great care and caution.

King Hala has unfolded the life style of common man. His sense of humor, wit, beauty and aesthetic sense has been reflected through these stores. The messages

focused through these stories are meaningful. This has been brought to light here effectively.

S.L.Srivastava has rightly observed that “The most important Prakrit work Satta Sai, an anthology of 700 erratic verses in Arya meter was composed by Hala, the pack king in which dialectical Prakrit occurs quite frequently.” [29] The stories were based on mostly aesthetic facts.

All of the material available requires both literary and archeological requires to be answered in a new angle.

The myth of Lord Krishna which was living continuously with masses has been reflected here. The myth and reality of these stories reveal mass aspirations and their feelings together. Krishna is the epi center of these stories. However, these stories reveal human relationship, social customs and traditions prevailing at the time together. There are some stories which also reveal the role and responsibility of king. The lesions of Indian polity are also reflected in the form of these folk tales. Pandit Gunadhya’s Brahat Katha Kosh was also a significant volume covering different folk tales in the form of a greater compilation of small stories. By collecting and putting them together Pandit Gunadhya had done yeoman service to the development of ancient history. This source material is a significant to throw light to mass participation in nation building. Gunadhya wrote two books Brihatkatha and Lilavati [30] Due to such process of mass participation, Satavahanas could rise to the global level. Their products, art, crafts were demanded on large scale and they had established their sale of products in the global market which was their unique achievement. Srivastava has rightly observed that “Sanskrit was the media for all classic literary expression and hence rarely found in the inscription of the Satavahana we find the use of Sanskrit (Amravati) in the epigraphs.”[31] Satavahana used the language of Telugu, Prakrit and Sanskrit. [32]

Hala was a king and in spite of his position, he was able to spare time for composing literature. The keen interest taken by him was responsible for the composition of these stories in the form of Gatha Saptashati, a manuscript of folk stories. According to Basham the significant character was economy of words and

masterly use of suggestions would indicate that these verses were written for aristocrat as well as for masses in simple language. [33] The communication abilities of the great King poet must be appreciated. He was not only a poet but friend, philosopher and guide of the Satavahana people.

7.7. Folk tales and their relevance:

The relevance of folk tales is more significant in the process of subaltern history because the process of subaltern consciousness can be studied here. The dialogue between the poor and rich, the struggle between haves and have nots can be examined in this work. According to Ranjeet Guha understanding this struggle is a key factor while observing subaltern consciousness. [34] A new historical approach in the study of folk tales was significant because

- The folk tales reveal grass root social facts, realities, and objective socio economic life. According to Srivastava “This extraordinary duration of their rule is not however, the sole or even the main cause of their pre eminence. They gave liberal patronage to religion and literature, encouraged art, architecture and sculpture, promoted trade and commerce and made their subjects happy and prosperous.” [35]
- They are more close to people. According to Majumdar and Srivastava “literature reflects much about society. The popular work of the age by Hala and Gunadhaya, throw a piercing light on the literary life of the people during the Satavahana period.”[36] The holistic content seems touching all aspects of material life.
- These folk tales throw light on social and economic history. Further it has been observed that “During that period people on the whole, led a joyous life advancing towards the path of literary activities. The composition of Hala is the height of imagination but in no instance the aspect of the realities of life is ignored.” [37] It seems the literature was close to the real life reflecting social phenomenon in a truthful manner.

These folk tales were based on oral traditions. They were collection of public memory and they were a useful contribution of mass intelligence. The documentation of traditional knowledge was a challenge of the time and king Hala accepted it. Gunadhya was another scholar who was a able to undertake the documentation of these folk tales in an interesting manner.

Thus the relevance of folk tales in the rebuilding of Satavahana history seems more significant to correlate historical facts to understand these realities. Srivastava has observed that "Satavahanas, who constituted the first imperial power of South India, exercised away over a major part of the Deccan and Central India from about the mid first century B.C. to circa A.D. 225. Such of their history is, however, still shrouded in obscurity and several problems appearing them to continue to baffle historians for want of necessary information." [38] In order to fill in the gaps Puranas literary works and folk tales help each other for the reconstruction of history. There are some Satavahana kings Kumbha Satakarni, Karna Satakarni and Shat Satkarni whose coins are found at Tarhala in Akola district of Maharashtra. According to S.L.Srivastava "Since these rulers are not mentioned in literary sources and their epigraphs if any left ;by then, have yet to be recovered, it is difficult to determine the exact period of the rule of the above mentioned chiefs. [39] It has been further observed that "V.V.Mirashi, who published the Hoard, refrained them expressing any definite opinion on this questions." [40] Thus some of the folk tales available in the Vidharbha region support peripheral influence of Satavahana rulers in the region.

The study of major folk tales reflected by Hala and Gunadhya are in Prakrit language and they are compilation of prevailing wisdom. They have roots of social understanding and they narrate facts and figures of the period. These folk tales provide a clue to strengthen political, social as well as economic history of the period. Folk tales also try to bridge gaps in the historical facts. Majumdar and Srivastava have rightly observed that the folk literature represents a floral picture of human life than delineating the Vedas, Yajna's and Moksha. That was a time when the people of the lower classes also led a contented life wholly devoid of any type of oppression."[41] Thus the realistic social life has been projected in folk literature of the period.

The important characteristic of these folk tales can be noted below:

* These folk tales are based on public memory and they can be studied in the cultural context.
* The folk tales contained traditional wisdom, values and knowledge of people.
* These have been lead by one generation to other generation.
* The folk forms have been useful to build mass literacy.

The folk forms have a clue to understand new social history.

* These folk forms reveal rich cultural tradition
* People's habits, crafts, traditions as well as blind faiths can be studied through these folk tales.

Thus all these important factors of folk forms have been studied in this work. . The folk forms also provide various details to build the mass history of the period. Both positive and negative aspects of social life can be very well examined here in this chapter.

7.8. Highlights of cultural life:

Cultural life in the Satavahana period was well developed and systematically evolved. According to Pandit Nehru culture is a sum total of customs, traditional behavior , habits and art crafts of the people. There are two aspects of culture, one is related to material culture and the other is genially related to spiritual life. In the Satavahana period both material and spiritual culture was well developed.

The Satavahana period witnessed prosperity and glory in all the fields of life which can be observed on the basis of art, architecture, textile, terracotta's, figures, coins and coinage as well as well developed literature of the period in the Prakrit language.

If the Satavahana period was great in administration, economy, social life, and religion, it was no less eminent in cultural activities. Their cultural activates manifested their height in every field they stepped in. There was a bold initiative taken by them and later on it was founded by them in a systematic manner. Every effort was made by them to mark excellence in each and every field. They were able to reach high water mark in every field. The most significant aspect of Satavahana cultural achievements was that they could reach zenith in each field and they were able to influence foreign countries

like Greek, Roman culture. In this period literature was produced mostly in Prakrit language.

Under the Satavahana ruler Hala, the poet-king, there was a literary exuberance. It was during his rule that the Marathi Prakrit was raised from a vulgar dialect to an elegant literary language. The Satavahana Court under him attracted poets and men of letters round it. The most important work of the time of Hala was the Gathasaptasati, an anthology of 700 verses of diverse nature, from light and profane to most thoughtful and philosophical. Hala himself was a poet and is credited with composition of verses. Hala caused the collection of all great poets and wise men. Gathasaptasati exercised a deep influence on the development of Prakrit as also Sanskrit languages and literature. Gunadhya's Brihatkhatha seems to have been composed during this period. A Prakrit work Lilavati, a romance, is said to have been the work of the period.

Gunadhyas's Brahat Katha Kosh was also a significant contribution in the period. Every effort was made by Satavahana rulers to promote folk literature in a decent manner. Hopes, aspirations and feelings of common men were reflected rightly through these forms of literature effectively. The nine rasas such as Shringar, Love, Veer, valur, Hashya, Humar, Karuna etc. were reflected in a balanced manner through various forms of literature in an interesting manner. A very fine blending of social milieu and cultural ethos can be observed through various forms. The folk tales collected and compiled by King Hala manifest very rich creative tradition developed by common man in the period.

The researcher conduced content analysis of few hymns in Gatha Sapta Shati under supervision of Principal Gawain, revealed that each hymns was full of meaningful content relating life style of common man.

The images and symbols used by the creative works were ably developed in a systematic manner. The encoding and decoding of these symbols revealed that the social cohesion was a significant factor of the period.

All social segments were able to express their feelings for righteous material life in a systematic manner.

The art and architecture was well developed in every effort.

The Satavahana period is remarkable for the excavation of numerous caves and chaityas. The Nasik, Karle, Bhoja, caves and Stupas studded with inscriptions while furnishing us with a very important source of information also testify to the development of stone-cutting art.

From the information supplied by foreign sources we know that the merchant marine reached a high pitch of development. The find of a coin with the double mast ship inscribed on it leaves us in no doubt that the skill of ship making had highly developed under the Satavahanas.

The study of important cave temples at Junnar, Bhoje, Karle, Bedsa, Kanheri, Borivali as well as Nasik and Aurangabad reveled that Buddhist art flourished in the western India.

The study of sculptural glory of the period was remarkable. An interesting study of masterpieces like dancing panels was conducted and it has revealed that the Amravati school of South Indian sculptures was evolved in the period. A very well developed sculptural pattern in south Indian iconography was developed in the period which led towards the evolution of superb sculptural art. All these aspects of material and spiritual arts were finely tuned through the scriptural paintings and architecture. It has been claimed that few of the painted panels in Ajanta caves were also products of the Satavahana period. The religious tolerance economic support by trade guilds and corporate led to the compilation of gigantic task of completion of architecture. The healthy and cohesive social relationship between various creative groups such as poets, artists and sculptors, and preachers can be observed in the creation of excellent art and architecture. Avery fine and excellent carving on the Sanchi Stupa revealed that high quality of ivory workmanship as reflected through these cave temples. The high level of well described Jewelry, ornaments was achieved by the Amravati school of sculptures . The Satavahana period revealed tremendous impetus in the field of sculptures and architecture because they were excellent in every field.

The exuberance of the life that spells out and sprouted up in the sculptural forms, painted panels could revealed the everyday life of the period. The socio cultural life of Satavahanas was rich and well developed

Considered from the different aspects of life during the unusually long Satavahana rule we may conclude that the period of peace and prosperity that followed the conquests led to an all round development of the political, social, economic, religious and cultural life under the Satavahanas.

Thus all these aspects manifest the finest golden age in south India. The highlights of Satavahana period revealed that their glorious traditions crated a pathway for new rulers upcoming in the next phase.

In the Gupta period Vakatakas of Vatsyagulma, Vashim district in Vidarbha contributed the Satavahana tradition in the Deccan. Thus Satavahanas created a cultural bridge for further dynasties to come on the forefront effectively in the history of western Deccan.

7.9. Sociological perspective:

Sociological approach helps to understand the social processes deeply involved in the making of history. The social history can be examined on the basis of mass participation and mass awakening raised by people at large. The historical base lies in the spirit of sociology. It has been pointed that “Any intellectual activity derives excitement from the moment it becomes a trail of discovery. In some fields of learning this is the discovery of words previously unthought-of and unthinkable.” [42] The literature produced by Satavahana was truly an intellectual activity based on their original contribution. In The history of Satavahana’s literary sources were not examined properly by previous scholars. Hence this new social history is a new discovery of facts. It has been rightly pointed that “The sociologist moves in the common world of men, close to what most of them would call real. The categories he employs in his analysis are only refinements of the categories by which other men life, power, class, status, race, & ethnicity.”[43] The literary sources bespeak about social cohesion and exchange of ideas. Gatha Saptashati written by Hala is a best example of this process. . It has further been observed that “Anthropologists use the term culture shock to describe the impact of a totally new culture upon a newcomer.” [44] The Satavahana developed a new culture for

the invaders like Shakasatrapal who were merged by Satavahanas in wider Indian culture.

Historical sociology as a science has many more dimensions such as social, economic and cultural. In this work mass participation in the development of social culture in the Satavahana period has been described.

The sociological approach can provide a new insight to look at social history. The new facts can be brought to light and a new analysis about social life can be presented here. E.C.H.Car in his work “What is history” has also highlighted the importance of sociological perspective. He has pointed that sociology is an important area of exploration made by historian. [45] His opinion can be used testified and evolved in a new perspective. The sociological approach makes us to understand social responses of the period towards the polity. The Satavahana history can be studied in new angle to support social history.

According to Gisbert “A social relationship therefore, implies reciprocal awareness between two or more men, and the sense, more or less dim, of their having something in common. Reciprocal recognition, direct or indirect, and commonness are the characteristic features of every social relationship.” [46] Hala and Gundhayas works throw light on social relationship of the Satavahana period. There was cohesive relationship in various social groups. Hence all round progress was possible. History being a social science, it has immense relationship with sociology. Gisbert has further observed that “Social philosophy as the very name indicates, is the meeting point of sociology and philosophy, and may equally belong to both branches of knowledge. Its role in the social sciences is the study of the fundamental principles and concepts of social life in their epistemological and axiological aspects with a view to elaborate the higher syntheses of the social sciences and to define their place in the universe.”[47] In the Satavahana period a philosophy of coexistence was developed by the rulers which stabilized social life and led to the growth of cultural efloresance. According to Gisbert “Sociology may be studied in relation with any other science, but as the social sciences are intrinsically related to it, a comparative study is made between it and the other social disciplines as ethics, anthropology and history.” [48] Here in this work literary

archeological and epigraphic sources have helped a great deal to develop social history.

The inscriptions were the written records of social relationship and they throw light on social history. Majumdar and Srivastava have observed that “During the Satavahana period the headman of the village was also the in charge of the village administration who used to run the administration with the support of many high officials. There were village assemblies forming relations between the king and particular village.” [49] Thus it throws light on peaceful social life of the contemporary village life.

The modern historical facts reveal that every process is the social process. The sociological aspects of history can reveal new facts by explaining different sources together. The sociology of history is a new discipline based on new facts and new interpretations of these sources. All these angles throw light on new facts. The sociological history can enrich Indian historiography. Hence such an effort has been made here.

All these aspects have been examined here in this chapter to explore the social, cultural aspects of life of the Satavahana period.

The modern sociologists believe that every literary work is a product of social conflict. The writer shows his experiences on the canvas of the period and he was to paint these experiences in positive manner. His efforts can be studied in a sociological angle. The involving, persuading and transforming facts can be synthesized in this process. The sociologist has to analyze these facts in a new angle to draw lessons from them. These facts can guide various generations to look at future in a optimistic manner.

Majumdar and Srivastava have observed that “The women were held in high esteem and this alone is a positive proof of good social environments and customs of the Satavahana period.” [50] Many Satavahana queens also participated in administration and they shared the administrative responsibilities effectively, the names of such Satavahana questions such as Goutamiputra, Vashastiputra, Mathriputra etc. are some of the titles adopted and they speak of the high status enjoyed by the women during those days.

The sociological analysis of all these facts revealed that social institutions were very well developed. There was freedom for social development. Women was respected and duly shared the process of socialization was accelerated which lead to the equal social development. Relationship between state, social institutions, economic systems were working in tune with each other. The forms of social control were rationale. Principles of morality and religion went hand in hand. The educational system was healthy and agencies of social change were effectively functioning. There was no problem of racial hatred. Due to all these factors culture and civilization, flourished equally and there was well built social stratification which was not imbalance. Hence the march of social change in the Satavahana period was very much balanced. The cultural dynamics of the Satavahana period was possible through social upheavals and cultural turmoil's, which occurred in the period. In this explosion the Varna system was shaken. Many a times caste barriers were broken and there was exposure to new ideas and new equations, which have been developed in literature effectively. The study of Satavahanas literature was conducted in a sociological perspective, which has brought to light five new formulas:

* The social life in the Satavahana period was favorable for literary contributions and writers and scholars were able to evolve new formulas
* The progressive sociological line was followed by rulers and they promoted writers to compile stories as well as treasure of knowledge through encyclopedia or Kosh.
* The prose style was elegant, objective and the writers had flair for revealing facts. At times they were critical and some other times they were positive to describe certain optimistic ideas. They promoted such optimism positively by appealing general will of the society. The entire effort was to bring change in the outlook and vision of the society. Their textiles were worldwide demanded and their literature was also appreciated by society from east to west. The Prakrit literature at one side has influenced Marathi language in the upstairs of Paithan, Nasik region and it has influenced Telgu literature in the coastal Andhra districts. Some of the scholars argue that in the area like Ballary the old Kanada language which is known as hale Kanada has been influenced by Prakrit language. Thus three major south Indian languages such as Marathi, Telgu and Kannad, have been influenced by Satavahanas. The People in

Bhaganar at Hyderabad today have maintained this language culture of Satavahana tradition from last 2000 years, because in one city all the three language groups are residing together, maintaining the language culture of Satavahanas which was multi linguistic and multi cultural. This multiculturalism developed through literature can be described as cultural contribution of Satavahanas.

This new perspective has been developed in this work only on the basis of new frame of sociological analysis. Historical sociology is a new discipline and Car in his classic book "What is History" has appreciated emerging sociological approaches in the science of historical writings. Unless and until such progressive marriage of different disciplines is wedded together such a new perspective cannot be arrived at sharp focus. The study of Satavahana Prakrit literature can be described as embodiment of progressive ideas and experiments conducted by writers of the period. Hala's Gatha Sapta Shati and Gunadhaya's Brihat Kath could emerged as landmark volumes of ;the literary contribution due to currents and cross currents developed on the banks of Godavari through multi lingual and multi cultural reflections of those period which can be witnessed as genius traditions of the period.

7.10. The genesis of Prakrit development::

Prof. Madhav Deshpande of Michigan State University has contributed a great deal in Prakrit studies. His book on "Social attitudes in ancient India" has explained various neglected facts in linguistic studies. He has opined that the social attitude of these scholars can be very well manifested on the basis of their literary contributions in the period. The other book on Sanskrit and Prakrit languages has also explained some interesting exchanges between these languages. These cordial exchanges revealed good deal of socio cultural harmony in the period. The Satavahana period manifested a unique fabric woven in a mosaic style. The way in which they had simplified complex ideas in Prakrit was unique and unparallel. The entire phenomenon can be very well illustrated on the basis of socio cultural communication that was reflected through the literary works in Prakrit language like Hala's Gatha Shaptashati and Gunadhaya's Brahat Katha Kosh. The method of reflecting folk tales through these narrations was unique. They were collecting these tales, authenticating them and common similarities were unfolded. Huge encyclopedia work was possible only on the basis of collective

team work. Each and every space was engaged and the principle of division of labor and speculation was followed carefully. Due to such methodological work the collection of folk tales was possible and their classification was made systematically for the better future. The study of Hala's Gatha Shaptashati conducted by researcher/scholar in the supervision and co-authorship of his senior colleague Prof. Gavali has brought to light following five aspects:

- The Satavahana's aesthetic sense was of highest degree. They have tackled men women relationship on the background on humanity.
- The local socio cultural environment along with their geographical background has been presented in this work. The sound relationship between man and culture has been depicted through these works.
- The entire process can be very well manifested by making further explorations of the themes. These themes were both maternal as well as secular. They included social objective themes as well as economic and cultural theme. The religious themes were also tackled by them in a balanced manner.
- The Prakrit literature was more closer to the people. It was able to reveal problems of common people at grass root levels. They were touching problems of the son of the soil in nutshell effectively.
- The Prakrit literature was based on local process and ideas. The deeply rooted local relevance is very basic in unfolding these facts.
- The ethno cultural processes were very basic in the understanding of deeply rooted certain traditions and superstitions of the period. These have been unfolded here to reveal the social realities of the period.

Thus the genesis of Prakrit literature is a significant contribution made in this chapter to reveal socio cultural processes effectively. The entire process has been carefully studied and neatly explained in this chapter. All these facts are interdependent deeply woven and connected to each other. All these aspects have been carefully studied and properly highlighted in this work. The sociological exploration made here has brought to light some new facts.

The folk literature is rich in cultural traditions such as:

- The social milieu and cultural ethos is perfectly referred through them
- They have reflected minute and micro aspects of cultural life in nutshell.

7.11. Summary:

The Satavahana rulers were lovers of literature. Under their patronage, great progress was made in the field of literature. Most of the Satavahana rulers were themselves learned and had special interest in literature. In this period, the Prakrit language and literature developed significantly.

They extended patronage to the Prakrit language and wrote most of their inscriptions in that language. The Satavahana King Hala was a poet of high order. He composed 'Gatha Saptasati in Prakrit.

It has 700 shloakas. He also patronized several scholars who lived in his court. Gunadhya, the great scholar who wrote 'Brihat Katha' lived in his court. Another scholar Sarva Varman wrote a treatise on the Sanskrit Grammar.

Thus, the progress in the field of literature was based on cohesion and harmony in the society. The writers, literary figures and creative persons of high talent were respected by the state. Every effort was made by the state to support their activities. The political peace was mainly responsible for creating favorable atmosphere for making their contributions in the calm and quite manner. Thus all these aspects clearly revealed that Prakrit language flourished and original genius works were prepared by scholars in the period.

Thus, in this chapter a new light was thrown on the major contribution of the period. There is a need to study the source material to look at these facts. The socio economic and cultural life of Satavahana period can be reviewed on the basis of new sources. The sociological interactions were studied here in a new angle. The Satavahanas golden age has been neatly highlighted here in this chapter.

An attempt has been made here in this chapter to examine, evaluate and synthesize the various literary sources together. There was need to explain Prakrit was gaining significance from the Satavahana period which was a turning point in the post Mauryan period.

Like art and architecture, literature can also be described as an example of this golden age. People's language and people's literature can be significant contribution of the period.

The rise of folk literature was a new cultural movement initiated by the royal dynasty. It is interesting that the King like Hala himself began a new age of awakening. His work provided a prestige to the folk tradition and Prakrit language after 1000 years of Hala King of Satavahana period. Dnyaneshwar was able to enrich literature by producing a classic work of Dnyaneshwari in 12th century AD. Thus this change was begun by King Hala in 1st century by writing Gatha Saptashati, which was a dawn of awakening.

The language of the new era can be marked here in the new age. The study of the major literary works rightly illustrated the cultural glory of the Satavahana period in the history of Deccan.

Thus, all the probing made in this chapter about development of folk literature amply testify the all round development of the period. The careful and critical study of folk forms of literature has brought to light some new facts. The folk literature can be described as a mirror of social evolution and progress. Shifting from Sanskrit to Prakrit language Satavahana made a paradigm shift in the cultural history of Deccan and they went more closer to the masses by developing quality literature effectively.

Thus in this chapter a new light was thrown on literature. The scholarly works like Gatha Sapta Shati and Gunadhaya's Brahat Katha can be well appreciated. The creative remains of Satavahana period illustrates new outlook. The Satavahana's golden age can be well appreciated in this context. The study of Prakrit literature and Sanskrit works revealed the glorious traditions of the period.

The Satavahana had thus developed a tremendous creative upheaval in the period. This led to the new creative reflection of the period. Thus all these aspects have

been studied and documented properly in this chapter. The mass approach of the creative faith was unique in nature for the bright future of the next generation.

In the next chapter conclusions will be presented.

CHAPTER VIII

CONCLUSION

8.1. Introduction

8.2. Sociological perspective

8.3. Achievements of Satavahana dynasty.

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CHAPTER VIII

CONCLUSION

8.1. Introduction

To arrive at a sharp focus now in this chapter major findings have been presented and summary of previous chapters has been also narrated briefly. In nutshell this is an epilogue based on major contribution of this work.

In the post Mauryan period Satavahana was a major dynasty which had flourished in southern Deccan. However its contribution towards the cultural life remained neglected.

The history of Satavahanas has been studied up till now in a political history view point and the socio cultural history of the period has remained unexplored. There is a need to study cultural history in a new sociological view point. Social and cultural aspects of the period require a serious treatment. Satavahana's or Shaliwahana's dynasty has played an important role in the history of South India, when fortunes of Indian culture were flourished. Satavahana dynasty has contributed a great deal for enriching Indian culture. The Satavahana's ruled for more than four centuries and provided peace and glory towards the history of Deccan. While there was uncertainty and instability in South India, Satavahanas' contributed a great deal in the field of art, literature, and culture. They not only ruled south India but also they ruled entire sub continent and which was vast geographical and cultural expression. Pratisthan or Paithan was a capital of this dynasty and it was epi-centre of socio economic and cultural change, which continued for more than three hundred years. Trade and commerce accelerated and equally art and architecture also flourished in the region.

Activity of scooping of rock cut caves began for the first time in the Deccan. Further local literature in Paishachi or Prakrit language received tremendous impetus. There was all round development in different aspects of cultural life. In this research work cultural history of Satavahanas will be properly highlighted, which was not thoroughly up till now.

Buddhist and Brahminical literature found much encouragement from the Satavahana kings. While Buddhist architecture was not new to India, the Satavahana kings commissioned some extraordinary stupas (temples), including the renowned one atAmaravati in Andhra Pradesh. The Satavahana kings of the first century BC also seem to have contributed to building the carved entrances and the banisters at Sanchi. Buddha is represented as the divine spirit and is not portrayed in his embodied form in most Satavahana relics. Mahayana Buddhism seems to have originated in the Satavahana Empire and then spread to other parts of India and the world.

For a long time political history was a main focus and cultural history was totally neglected. Hence a contribution of Satavahana dynasty will be documented here by adopting strategy of cultural historiography. A new approach of historical sociology has been adopted in this research work. A totally new approach has been adopted here to high light socio cultural contribution made by Satavahanas in the history of Deccan. This contribution was up till now neglected and this has been explained here.

The totally new approach adopted here has been testified to the history of Satavahanas for the first time. The history of Satavahanas has been analyzed here in a new angle for the first time.

The manifold significance of the present study lies in different neglected areas. Satavahanas have contributed in the field of art, architecture and literature which requires a special attention.

Hence the significance of present study lies in searching and pinpointing these facts in a new cultural angle. Recollection of cultural history was made both by visiting and interpreting of facts.

- Textile was the area in which Satavahanas had an upper hand in all respects. Satavahanas had achieved excellence in the field of textile and their quality textile products were ruling over the markets of Rome and the Roman administration was worried about the domination of Indian products. This was a significant area in which restrictions were imposed. The Romans had passed a resolution for banning the entry of Indian textile in general and Paithani in particular.
- Trade and commerce was at the peak point and due to the west coasts of Satavahanas were flouting due to silver and gold resources. Due to perfect well planned export – import policies, the balance of trade and commerce was favorable for them. Due to this provision the trade benefit was in favor of the Satavahana state. Due to this process the state was able to accumulate resources.
- The cave temples in Western India received a great Phillip in the Satavahana period, which reflect systematic cultural life. The study of western Indian caves was conducted by top ranking scholars like R.S.Gupte which has brought to light new facts. The role, relevance and effectivity of cultural manifestation reveal that these cave temples were symbols of serene life in Deccan in a systematic manner.
- Material and spiritual culture of the period was properly explored for the first time in this work. The close relevance of both the aspects can be examined in a scientific manner. The progress of the period witnessed a high water mark in the material development and it was also strengthened due to the arrival of spiritual values, support by the systems during the period.
- Literary archaeological foreign accounts and local folk tales were used to correlate this cultural history. The documentation correlation and interpretation of all these sources has helped to examine new facts effectively. The relevance of the new interpretation of facts has been benefiting of the igniting of cultural history rightly.

On the basis of all these points it is clear that Satavahanas had tremendous power to generate resources as well as develop socio economic growth leading to cultural development. The all round development that Satavahana had achieved had no match in the history of Deccan in the early centuries. When the fortunes of the Indian culture were fluctuating in the wake of foreign invasions, like Persians and Sheretapas, Satavahanas were able to resist them and provided political unity strongly in the southern Deccan. By doing so they achieved political unity at one hand and cultural integration on the other hand. They were not fanatic and having one sided religious perception. On the contrary they were liberal, catholic and tolerant enough to allow other religions like Buddhism and Jainism to flourish in heir state. Art, architecture and literature develops only in the social cohesion. The Satavahana period witnessed a high water mark in the field of architecture due to social and cultural exchange that occurred as a parameter of equitable development. All Inclusive growth was possible due to sharing of various religion and cultures. Though the clans were having strength and bravery yet they never spoiled their power fighting in each other. They had scarified their strength for the sake of state craft. The sovereign Satavahana kings were benevolent rulers and they had a clear perspective of public welfare. Their economic power they used for the betterment of people and shared the fruits of development to all. Their political peace, provided umbrella for peaceful coexistence. There economic development was transmitted in the cultural symbols. Their resources never stagnated together. But they had mass reflection and mass orientation of resources. Like Ashoka's period in the Mauryan dynasty, the Satavahana rulers were also following doctrine of public welfare. They were taking care of the people's problems and airing out their grievances at any point of expression. The epigraphic evidences at Naneghat, Nasik and Kanheri reveal their welfare approach. The trade gilds and corporate industries of that period were following principles of social responsibility crossing the regional and geographical expressions. Trade gilds were donating resources on large scale for the construction of Buddhist Stupas and Viharas. When the wealth is not accumulated at one place and when the resources are used for sake of people's welfare, they have wider range of social and cultural goodwill. The study of political, social and economic religious and cultural life of the Satavahana period is the testimony of all round

development that occurred during this rule of four centuries. More than 35 rulers not only marked on the wheel of time, but they have carved their positions in the history of India. Scholars like D.R.Bhandarkar, V.V.Mirashi, and PV Ranade have paid tributes to Satavahana rulers for their contribution towards the history of India in general and history of Deccan in particular.

Thus cultural contribution of Satavahanas to the history of Deccan was immensely rich in the field of art, architecture and textiles as well. The trade and commerce during the period was well developed and coinage was also systematically developed. Hence the study of the cultural contribution reveals that the period witnessed golden age in southern Deccan. The economic development led to development of cave temples and sculptural art. The aesthetic sense of Satavahana rulers must be appreciated and their artistic glory truly manifested. The way in which Satavahana kings had minted their coins and had developed terracotta figures and that they were excellent and creative in every walk of life.

In this chapter a total recall of previous chapters has been undertaken and the entire problem has been tackled in a new angle. A sharp focus on factors as findings of the study has also been presented in this chapter. A totally new perspective has been adopted to treat the problem. Further a new theory has been developed in this chapter. The success of the dynasty can be recorded on the basis of its performance and achievements, which have been noted here.

8.2. Sociological perspective:

The study of cultural life during Satavahana period has been focused in this study. It throws new light on various facets of socio-cultural life of the period

The sociological approach which was marching towards development. Historical sociology is a new approach which has been testified in this work. The different facets such as social, economic, cultural and religious as well. The study of art, architecture

and literature was also conducted in sociological angle. Bt adopting this approach, it has been rightly focused that social factors are at the greatest of all these cultural contribution. The social harmony and cohesion among various social groups had developed “general well being” in the society and this general wellbeing had contributed throughout 350 years of the rule.

The study of cultural effloresance in the field of art and architecture as well as literature was based on authentic sources, literary, epigraphic and archeological as well. The correlation and coordination among various social segments were mainly based on proper understanding and reflection of social cohesion which was outcome of the serious efforts made by religious preachers, social workers and elite aristocrats as well.

The social functions of art and architecture in the period can be examined on the basis of following three aspects:

- The art and architecture was well developed due to social participation of various groups such as aristocrats, religious preachers and trade guilds and corporations.
- The cave temples were scooped out on the basis of social support with dedication and devotion. This had led to evolve a fully comprehensive and constructive approach.
- The creative talent was very well provided by all sections of the society. The new creative revolution led to reflection of fine arts, dance, music and sculptural art.

The reflection of Amaravati school of sculptures which has been studied here has brought to light a new facts that Amravati school of sculptures began its high watermark in the Satavahana period. In all these centers superb quality of art work had reflected in sculptural art forms developed by the Satavahana society. The minute carvings of jewelry, ornaments and ivory work can be observed in these superb and they amply testify the glory of the period in a systematic manner.

8.3. Achievements of the Satavahana rulers and sound administration:

The Satavahana rulers were great kings. They recorded significant achievements in various fields which are described as under:

- Satavahana rulers and their conquests:

  There were about 19 Satavahana rulers of whom the most important were Simuka who conquered Magadha and Krishna who occupied Nasik. Sri Satakarni conquered Berarand Madhya Pradesh. Little is known about their successors for about a century except Hala the 17th ruler of this dynasty. Shri Gautamiputra Satakarni conquered Malwa, Kathiawar, Gujarat and part of the Rajputana. Shri Pulumavi had perpetual conflict with Rudradaman. The last king was Yagya Sri Satakarni who was a strong ruler. He waged wars to recover the territories conquered previously by the Saka rulers.

- Political condition and Administration:

  The system of administration was monarchical. The king himself was the commander of his force. He sought advice from his council of ministers to carry out his administration efficiently. The administration was feudal. The whole kingdom was divided into provinces, districts and villages.

  The king was always prepared to take steps for the welfare of his subjects. The main sources of income were land tax, salt tax, property tax, justice cess and income from import and export trade. The military administration was efficient. The army which consisted of infantry or foot soldiers, cavalry of horses and elephants were well-equipped. The Satavahana Empires society reflected the existence of four classes. The first class was the people, who controlled and administered the districts, second were the officials. Third were the Vaidhya, cultivators and fourth class were common citizens. The head of the family was the Grihapati.Both Buddhism and Brahmanism prevailed during the Satavahana rule. Among the various sects of people state of religious tolarence existed following varied faiths. During Satavahana Dynasty trade flourished and even organisation of workers doing various trades existed like Broach, Sopara and

Kalyan the important trade points. The Satavahana rulers patronised Prakrit which was the common language used on documents. Satavahana Empire is said to be partitioned into five provinces. The western territory of Nasik was possessed by the Abhiras. The Ikshavakus dominated over the eastern part in the Krishna -Guntur region.The Chutus possessed the southwestern parts and extended their territory to the north and east. The south eastern parts were under the Pahalvas.

- Literary Progress:

  The Satavahana kings were lovers of literature. They also patronized learning. The Prakrit language prospered well during this period. Hala wrote 'Gatha – Saptasati, Gunadhya wrote 'Brihat Katha' and Sarva Varman wrote a treatise on the Sanskrit Grammar.

- Progress in the field of Architecture:

  Under the Satavahanas great progress was made in the field of architecture as well.

- Progress in the Field of Sculpture:

  Many statues and images were also made during this period. Most of the images depict scenes from the life of the Buddha.

  The scene depicting Buddha's feet being worshipped is particularly a unique sculpture at the Amravati Stupa while at Nagarjunakonda the sculpture, depicting the Buddha giving a sermon, cast a spell of serenity and calm

- The Prakrit Language
  The Satavahana rulers favored Prakrit language. Due to their efforts mass communication was possible.

- Growth of Folk Literature :
  King Hala's Gatha Sapta Shati and Gundhaya's Brahat Katha revealed the development in the folk literature. These folk forms were popular in the period.
- Foreign trade developed:
  In the Satavahana period, foreign trade was accelerated. The jewelry, textile as well as ivory, pottery etc. were sold in large scale in foreign countries.
- Respect to women
  The women's position was respected and honored. Each Satavahana king respected womanhood including their mothers and wives.
- Buddhist cave temples and centers of learning:
  In the Satavahana period more than 300 Buddhist cave temples were carved out at Nasik, Pithalkhora, and Aurangabad
- Paithani texture:
  Paithani sarees of superb quality were provided in the Satavahana period and it captured Greek and Roman market
- Ivory figures:
  After magnificent carving ivory figures and images were produced they were highly demanded in foreign countries.

All these aspects bring us to the conclusion that the cultural contribution of Satavahana to the history of Deccan was immensely large and their good governance was mainly responsible for their peace, beauty and progress in all major fields.

8,4, Characters of Satavahana dynasty:

After careful study of Satvahanas cultural life the following characters emerged as an high light of the period. These points have been placed below:

- Satavahanans issued lead coins (apart from copper and bronze) The Satavahans coins were highly developed. Their minting technology was advanced. Few of silver and gold coins have also been found, which represent glory of the period. Some of the coins are available in Cennai museum and few

silver coins are evident with Dr. Shantilal Purwar Collection in Aurangabad..

- They acted as a bridge between North and South India. Their role in the protection of Indian culture has been appreciated by scholars because after the fall of Mouryas when the fortunes of Indian culture were fluctuating, Satavahana's protected it and further elevated it at the height of glory. They provided sound administration to entire Deccan after the fall of Mouryas.
- Satavahana rulers called themselves Brahmans and performed Vedic rituals ,worshipped gods like Krishna, Vasudeva and others. They even promoted Buddhism by granting land to the monks.Satavahanas performed Ashwaamedh and Rajsurya Yadniya to establish their brevary and glory. Their historical tradtions must be well appreciated, because they provided able rulers like Satkarni-I, Gaoutamiputra Satkarni, and Vasistputra Pulumai.
- During the Satavahana Empire the two common religious constructions were the Buddhist temple that was called 'Chaitya' & the monasteries called 'Vihara'. The most famous Chaitya is that of Karle in W. Deccan, which is a master piece of its kind. Number of Buddhist cave temples excavated has been counted more than 450. The Amaravati Stupa is unique in character.
- The Satavahana administion was sound and efficient. It continued Mauryan tradition and further developed it. They called the districts as Ahara', as it was in Ashoka's time. And the officials were known as 'amatyas' and 'mahamatras', as they were known in Mauryan times.
- Satavahana Rulers started the practice of granting tax free villages to brahmanas to support centers of learning & Buddhist monks.Education was given prime scope. Tremendous boost was given to education, both secular and religious.
- In the Satavahana period administrative language shifted from Sanskrit to Prakrit. The official language of the Dynasty was Prakrit & the script was Brahmi, as in Ashokan times. One Prakrit text called Gathasattasai is attributed to a Satavahana king called Hala. These literary works also magnify the popularity of Prakrit language in Southern Deccan. Satavahana wanted to conduct dialogue with common people, so that administration is smoothly geared up and

accelerated efficiently.

- The cultural contribution of Satavahana can be traced through scrupltures, art, architecture as well as dance and music. These classical aspects of art have been very well documented in this work. Hence Satavahana period has been described as first golden age in South India.

Thus all these characters have been elaboratedly studied in the entire work.

8.5. Chapter summary:

The summary of each chapter is presented here. This will lead to provide background to the subject. A totally new approach was required to face different problems and Satavahanas ably developed this new sight through their rule and good governance. The social harmony and economic prosperity was responsible for effective art and architecture in the period. The large number of Buddhist caves developed in the period were mostly testimony of their creative support to Buddhist church and artists of the period. The entire millennium and Andhra witnessed evolution of many Buddhist caves which were possible due to cohesive support extended by Satavahana rulers. The summary of previous chapters undertaken here can help to provide a new understanding of the subject at one hand and a new insight about Satavahanas cultural contribution on the other hand. This can provide background to throw proper light on major findings.

In this research work following chapters were explained and brief summary of each chapter is presented below:

Chapter I: The Historical background:

In this chapter brief political history of Satavahanas was described as a background to the Cultural Revolution during the period. Sources of history, objectives, significance were also highlighted and future line of study was illustrated. This chapter has thus

presented background to the subject. The background to the rise of Satavahana dynasty was explained, further the brief importance of the subject was highlighted. The historical sociology perspective was specifically noted. A new approach to reconstruct cultural history was undertaken in a systematic manner. The study has brought to light new facts by exploring inscriptions and literary works together in a new angle.

Chapter II: Research Methodology :

In this chapter historical method and sociological approach was briefly pin pointed. The archeological survey method will be explained. Further important excavation reports and their content were judged carefully to support cultural life of the period. The descriptive research design was explained properly. Primary and secondary sources were explained the authenticity of sources based on internal and external criticism was also judged. The critical approach based on the theories of historiography was amply testified properly. The study of various sources, methodology and critical examination of facts has led the understanding of the problem in a new angle. The descriptive design in general and sociological perspective in particular was properly highlighted in this chapter.

Chapter III: Review of Literature:

In this chapter available books, excavation reports, websites,etc. have been classified in four basic areas such as (a) International works (b) National works, (c) states level works and (d) local studies (e) websites have been presented systematically. After presentation of each category, limitations of previous studies will be illustrated and the possible exploration of the present research work will be pin pointed.

Chapter IV: Socio economic life:

This chapter has illustrated social dynamics and prosperity in the economic field which was based on trade and commerce. Free trade was able to establish quality of Indian products in the global market. Correlation between economic prosperity

This chapter has explored various aspects of social and economic life based on historical sources. A new critical analysis of facts has led to the excavation of facts in a critical manner. It is true that when different factors of social life are webbed together systematically that can led towards the economic prosperity. Different dimensions of trade and commerce and business were explored in this chapter. In the social life various caste systems, problems of Verna etc. different angles were explored properly to examine different dimensions of the socio economic life, being a base of the cultural life together

Chapter V: Harmony in religious life.

The Satavahana rulers were followers of Vedic religion but they supported Buddhism in a catholic manner. Their tolerance towards Buddhism and Jainism was a high magnitude and it is testimony of Buddhist and Jain remains which are surviving still today. The study of Symbols and their exchange in cave temples is evident of the harmony of the period. There was a good deal of exchange during the period. The status and conditions of these major religions based on historical sources has been highlighted properly. A careful and critical analysis of the religious life was conducted by quoting examples from various schools and their ideas. The scholarly ideas provided by Dr. R.D.Bhandarkar and K.A.N.Shastri were studied to illustrate the various factors of religious life during the Satavahana period.

Chapter VI. Contribution in the field of art and architecture:

In this chapter important outstanding Buddhist caves of Satavahana period prevailing at Nasik, Aurangabad and Bombay-Pune belt were documented and studied properly. The study of sculptures, important master pieces, dress design, costumes, perfumes,

ornamentation, dance and music as well as some other similar products of the period has been highlighted here. The dancing panel in Aurangabad caves was presented as a case study of such master pieces. All these aspects have thrown sufficient light on the cultural contribution of Satavahana towards the history of Deccan. The study of art and architecture was analyzed in a systematic manner. The major Buddhist caves were analyzed and important contributions of the period were documented.

Chapter VII: Flourishment in literature.

The study of few important works written by Hala Gunadhaya was conducted in this chapter. Buddhist and Jain literature were also summarized. The folk tales were also documented. The progress in the field of literature received high water mark during Satavahana period. Hence this has led an important contribution in sociological perspective. The contents of Gunadhaya's Brahatkatha are a manifestation of social memory of the period and it being a collection of folk tales it contains rich cultural content. This has brought to light new facts based on content analysis. The study of literature and its ramifications in public life revealed the unique. example of different sources. The study of major works in a sociological view point has led to the new understanding of facts in literature.

Chapter VIII: Conclusion:

In this chapter first brief summary was presented, important findings as conclusions were drawn and new theoretical interpretation was also highlighted. The study of this chapter has illustrated different angles which were unexplored earlier. A totally new approach has been set forth to highlight the entire process of cultural contribution in an interesting manner.

8.6. Major findings:

Major findings are drawn on the basis of testing of hypothesis and verification of objectives. For this purpose as per theoretical frame of the subject as per guidelines in the sources of historical studies, all types of sources such as library, archeological and

folk tales were collected and ideas were testified and examined by examining these facts. The major findings are based on new outlook and new vision. The new sociological approach has helped to evolve these findings.

On the basis of the detailed facts and figures collected and sources explored the following major findings have e been provided here:

-The Satavahana period witnessed all sided development in Deccan and this had reflected in the well developed cultural life of the period. The material as well as spiritual development was parallel in the period.

-The political stability had led towards social peace and economic prosperity. The trade and commerce had flourished a great deal for betterment of cultural life. The highly demanded textile work was based on quality products developed by local artisans. Paithani as well as ivory work were demanded in western countries largely.

-All the three major Indian religions – Vedas, Buddhist and Jainism were living together side by side and the harmony in religious life was responsible for enhancing productivity of the period.

-The art and architecture and literature flourished in the period due to proper support provided by the Satavahana rulers. The cave temples were carved out. Numbers of literary works were produced. Hala's Gatha Saptashati and Gunadhaya's Brahatkatha amply testifies this fact.

- Literature in Prakrit language flourished a great deal. Fine arts also developed the reflection of material inscriptions in Pitalkhora caves and some panels in Aurangabad caves amply testify the phenomenon.

-There was a correlation in political, social and economic life leading towards overall development of cultural life in a systematic manner.

- The well developed cave architecture in western India reveals that there was a neat development of the art and architecture in the period. The cave temples at Nasik, Karle, Rajtadag and Naneghat amply testify this fact.

-The development of spiritual knowledge and secular aspects go hand in hand leading towards stability and prosperity of life.

-The Satavahana rulers were progressive. The flexible social and religious life led towards social and economic development reaching cultural life at height.

8.7. New theoretical framework:

The cultural contribution of Satavahana to the history of Deccan has been analyzed here in a new sociological angle. The socio cultural development of Satavahana period was of immense significance because of three aspects:

- There was chaos in South India prior to the arrival of Satavahana dynasty. With great hardships and sincere efforts the Satavahana contributed the South Indian states and provided them a security and sound administration.
- Due to strong central power they were able to administer the state in an efficient manner. Hence there prevailed peace and security. .
- There was all round cultural development in the regime reflecting high watermark in the field of art, architecture and literature.

Due to above three facts Satavahana period in the southern Deccan was a golden age in the history of South India. Whenever there is a all round development in the state then any specific period is called as golden age. In the Satavahana period following factors were responsible for all round development of the state.

- Strong central power and unity of state.
- Effloresce in the field of art, architecture and literature.
- Achievement in trade and commerce
- Development in coins and coinage
- Renovation of Vedic religion
- Development in the field of textile , jewelry and ornaments
- Introduction with western cultures

All these factors can be explained on the following manner. This record achievement in all these areas were responsible for attaining tremendous progress in all these areas. This cultural contribution of Satavahana looms large in many aspects.

The study of cultural contribution made by Satavahanas towards the history of Deccan has brought to light the following new facts:

- The all-round development of the political, social and economic as well as religious life has brought to light a new fact that lead towards the cultural effluence of the period.
- The archeology of cave temples and the ramifications of social harmony of the period illustrate significant growth in the field of art and architecture. The Nasik, Karle, Rajtadag and Naneghat caves illustrate glorious development in artistic areas leading towards evolution of cultural life.
- The study of cultural life in the sociological perspective has brought to light new facts. The cultural development has led towards the growth of art, architecture and literature. The western Deccan revealed all rural cultural life which was as good as golden age of the period. Thus this study has evolved a new equation
  POLITICAL STABILITY + SOCIO ECONOMIC DEVELOPMENT = DEVELOPMENT OF CULTURAL LIFE.

The cultural contribution of Satavahanas can be highlighted on the basis of five major points:

* The art, architecture and sculptural glory has been reflected in this work in a systematic manner.

The Prakrit literature was well developed and rightly evolved in the Satavahana period. Gunadhaya's Brihat Katha, Hala's Gatha Saptashati was masterpieces of the time.

* The educational centers like Paithan, Bhokardhan, Ter, were well developed to provide spiritual and manual arts education. Both religious and secular education was well developed in the period.

* The series of Buddhist caves developed in western Maharashtra were of high quality. The art work developed in the period was of excellent nature.

* The study of excavation reports of Paithan, Bhokardhan and Ter shows that in the Satavahana period reveals that pottery and ivory figures were of high quality.

Thus all these aspects clearly indicate regarding the development of art and architecture in the Satavahana period.

The cultural contribution of Satavahanas was significant enough which not only enriched the Deccan but it provided that when the fortunes of Indian cultural were flourishing, the South India had very well provided the generous treatment of Indian culture. The voluminous achievements of Satavahanas in the folk arts, literature and architecture revealed that their immense and rich contribution can be discussed as genius and excellent. In spite of adverse conditions that of foreign invasion, Satavahanas were so active enough to concentrate on arts and literature, textile, which was so dominant in the market that the Roman Empire had to impose ban on Indian textiles by passing a resolution to that effect. Western Indian ports have high record about exports of quality textile, terracotta and ivory figures. The demand of terracotta textile records reveals of their excellence. The Roman and Greek had highly influenced by Satavahanas due to their glorious traditions. “Paithani” the local textile of Paithan was highly demanded that it had almost dominated.

The cultural contribution of Satavahanas was highest in the field of art and architecture which was so rich that they could evolve an independent school of scriptural art described as Amravati school of sculptures, which was of high magnitude in the decorative ornaments and jewelry. The Satavahana’s contribution in the Praikrit literature made record achievements by setting ideal examples like Gatha Shaptashati and Brahat Katha Kosh. These have not only witnessed continuity of Indian literature, but they have also left behind ideal moral to be followed by the next generations. The entire process of origin, growth and influence in the field of Prakrit literature has been carefully and critically examined in this work. The ethno-cultural processes were so much dominating that they had influenced the next generation also.

The local artists were promoted, artists were respected and the art works were appreciated by all sections of the society, which provided a new boost and impetus to the art works.

The cultural contribution of Satavahanas can also be witnessed in the form of literature as well as grammar. In the post Panini period Katankar evolved a new tradition of Sanskrit grammar, which itself created a new school in Sanskrit literature. The entire phenomenon can be very well developed and studied carefully by following footsteps of Satavahanas. The growth of grammar can be possible when there is an immense growth in literature. The literary tradition and school of grammar goes hand in hand. The use of new grammar had been possible when they were able to develop the language and literary works on grass root level. It seems both Sanskrit and Prakrit as well had received new boost in the period.

The literary modes were creative and had immense impact on society. The fragrance of literature revealed for a long time in the historical process in Deccan, it influenced, Marathi, Prakrit, Telgu and Kanada as well as Malayalam in their old forms. The shift from Sanskrit to Prakrit began and it had influenced the regional languages and local art works too. .

In the Satavahana period flourished Buddhist art and architecture by manifesting classical cave temples of glorious traditions at Bhaje, Karla, Bendsa and Aurangabad as well as Narayankonda. The Amravati school of sculptural art itself can be described as climax of the art work in the period. The dancing panel in Aurangabad caves can be described as masterpiece of art work because it has interesting details of dance as well as music. The musical instruments depicted in Pitalkhora caves, can be described as well developed classical music traditions in the Satavahana period. The beauty of sculptural panels, their speed, elegance and beauty can be very well appreciated throughout the period. It had set an ideal example for future generations to follow. The Satavahana period was significantly climax in sculptural art and it inspired future generations and dynamic reigns of Vakataka, Chalukya, Pallavas and Rastrakutas as well as Cholas and Yadavas to follow the ideal efforts made by Satavahanas The Satavahana’s contribution in the field of art and architecture thus led solid foundations

for the future growth of Indian dynasties follow their footprints. The entire process has been carefully examined and evaluated in this work to focus and highlight their cultural contribution. A grass root analysis of the cultural contribution of Satavahanas was made here and a cumulative effect of their all-round effluence of artistic beauty. They reflected highest degree of artistic and creative glory in the form of sculptures and architecture. .

The internal security and conducive environment created made Satavahanas unchallenged and unparallel. The spiritual and metaphysical dynamism of Satavahana's period has been illustrated in this work. The unique contributions of Satavahanas have been focused on the basis of literary and archeological evidences for the first time on large scale. Now is the high time to describe Satavahanas as founders of the history of Deccan and they have initiated the first golden age in the history of South India because all round progress in the various fields like cave temples, art, architecture, textile, danced, music and literature – poetry and prose as well as stories and grammar was achieved. In each field they revealed their glories traditions and left behind highest models to follow for next generations. Hala's Gatha Shaptshati in the form of literature has remained a classic example. Amravati school of sculptures has remained an unparallel and unequal tradition of South Indian sculptures. The Rajtadag dancing panel has remained a challenging force for the elegance and beauty and creativity. The Kat…grammar was a new tradition, which set forth a new model in the world of literature. The shift from Sanskrit to Prakrit received a new dawn of traditions which had led a new example to reveal hopes and aspirations of common people.

The cultural contribution of Satavahana period can be fascinated as shadow of golden age which was followed after the decline of Mauryan Empire. Paithan or Pratisthan an epi-center of this creative revolution, which has reflected and left behind good deal of archeological evidences, for the reflection of this glorious cultural tradition in the history of India. The two excavations of Paithan one by M.G.Dixit and later in modern times revealed this highest benchmark recorded by Satavahanas in history of Deccan on the banks of Godavari river. The jars as well as ivory figures of Ter and Bhokardhan are best examples of this golden age. Marathwada University collection, Balasaheb Patil's Museum at Paithan, Ramligappa Lamture's Collection in Ter is also

evident of this golden age traditions which can be described as a prime evidence of glorious traditions of Satavahana.

Thus, the high watermark of cultural development can be witnessed in the period which is a new understanding of this classical age.

8.8. New theory:

Thus, Satavahana period witnessed all round progress in southern Deccan leading towards golden age. Their empire had spread from the bank of Godavari river to her merger in the sea. As per Magasthenes India had more than 30 metro cities flourished in their rule. They had very powerful and flourishing trade centers in the Deccan, which were well connected with sea routes to Greek and Roman empires. The entire balance of trade was in their favor and continuous gold and silver ornaments were exported through ports. The Indian trade was demanded on large scale and Paithani sarees, woven by skilled artists were largely demanded in western countries. The demand was so high that the Indian textile products were imported with heavy taxes and further in the later period their entry in the market was also banned. The ivory work produced in the Satavahana period was of high class. These precious items were having large demand. Indian ornaments, jewelry as well as terracotta figures were also having tremendous demand in the European markets. It seems art work produced in India was largely demanded in Greek and Roman cities.

Political stability and social development leads towards development in the field of trade and commerce. Prosperity reveals in the aesthetic sense reflecting art, architecture and sculptures. The rise and growth of sculptural art in the Andhra school represents unique contribution of Satavahana dynasty. The activities in the field of art and architecture raised their confidence and enthusiasm leading towards their progress in the field of textile and ornaments. The superb cloth and sarees in the Paithani sarees having peacocks design was a unique piece in creation. All these manifested in the golden age which witnessed a tremendous prosperity in the Satavahana period. The contributions made by Satavahana's in all these areas were excellent and artistic in nature. Hence their rule further evolved a new age of quality in all these aspects. The

study of Satavahana's cultural contribution can lead to understand their artistic achievements in the excellent forms of art work in the field of sculptures, textiles and jewelry as well.

8.9. New subjects for research work:

After thorough explorations of the research topic, cultural contribution of Satavahanas to the history of Deccan, it is interesting to note that the present study has brought to light many more subjects. In this work some aspects of cultural studies were explained after careful investigation and following new subjects have been brought to light, which are listed below:

- Some gaps in the political history of Satavahanas
- social life in Satavahana period : a critical study
- The genesis of economic history of Satavahanas
- Buddhism in western India under Satavahanas
- Buddhist art and architecture in Satavahanas
- A critical study of Buddhist challenges in Satavahana period
- The study of Gatha Shaptashati as a source of cultural history of Satavahana period
- Brahat Katha Kosh: A cultural study
- Satavahana coins and inscriptions as a source of economic history
- Naneghat : An archeological study
- A critical study of Satavahana caves in Nasik, Pune and other places
- Folk literature and cultural life in Satavahana period.

All these aspects can be neatly studied for further better understanding of the Satavahana period. Further generations can experience these new areas effectively.

8.10. Recommendations:

On the basis of all these explorations made in this work the following recommendations can be made here:

* Satavahanas museums must be established in Deccan by giving support from HRD ministry.

* Satavahana archeological sites at Pitman, Ter, Nagarjunkonda, Amravati (in AP), Bhokardhan, Karad, Karwar, Ellora, etc. must be protected to avoid further losses.

* A proper care regarding Satavahana inscriptions at Naneghat must be taken.

* Naval museum must be established in AP to protect Satavahana sculptures.

* The Satavahana archeology must be introduced as a special paper in western Indian Universities.

* Satavahanas folk literature can be studied at micro level in Prakrit Studies Department.

* Special research projects must be undertaken on neglected aspects of Satavahana cultural studies.

* Special grants must be given to protect Balasaheb Patil's Collection in Paithan and Ramlingappa Lamture Collection in Ter.

All these recommendations can be further implemented in a systematic manner. If all these recommendations and suggestions are implemented properly then original history of Satavahanas can be very well documented in a future course of time.

8.11. Future Focus:

Cultural contribution of Satvahana to the history of Deccan can be studied further a new angle such as art, education, position of women. The contribution Buddhism & Jainism in western India can also can study. Further aspects such as art & architecture, Buddhist cave temple, as growth of Prakrut literature can be further study on micro level. Specific regional study about contribution specific aspects art, religion & society can studied keeping Marathwada, Andhra & Karnataka region. A careful & critical study of Satvahana folk arts can also be studies.

Halas Gatasatsapti & Gunadhyas Brahatkatha can also studies cultural view point. The Satvahanas political history can study by many scholars but further mood

social & economic life. The Satvahanas religious life can be further studied on new angle.

1) The relationship between art, architecture & literature can be new prospectively.
2) The literary works can be shared in sociological angle.
3) New light can be turn on art, cave & literature.

8.12. Limitation:

The limitation of the study can be noted below.

1) The PhD work is reflected to Maharashtra.
2) The cultural communication is based on architectural & literary sources.
3) The PhD work is limit to cultural life.
4) The PhD work is based on folk arts & life.
5) The cultural communication is based on limited by life.

8.13. Summary:

Thus in this study a new approach towards the cultural life was developed. In the ancient period the GDP in Satavahana period was more than 30% and as many as 20 metro cities flourished in the Satavahana period. The eastern Deccan witnessed all round development in the Satavahana period. A steady and continuous development of these centers led towards stability in political and social life which was responsible for economic prosperity. The economic prosperity had led towards development in the field of cultural life. The overall development awareness was created in Deccan and the society as a whole witnessed a high water mark in every field of political life revealing significant growth in cultural life.

Thus all these facts reveal that Satavahana period was well developed in the field of art, architecture and literature. The socio economic development, cultural glory and aesthetic works and literary works of high quality are testimony of their superb cultural development. Thus a new cultural outlook about history of Deccan has been evolved in this chapter. A highly significant cultural vision was brought to light in this work in a systematic manner. The study of Satavahana period was thus conducted in the cultural historical perspective for the first time. A new sociological approach ahs thus provided a new angle to look at the problem. Thus the study of Satavahanas' period in

the new cultural perspective was conducted here. The historical sociology of the Satavahana period has thus brought to light through neglected cultural insight.

Thus in this research work cultural contribution of Satavahanas was carefully and systematically explained leading towards new understanding of old source material. The entire study of literature is based on library and archeological sources have brought to light some new points which can be noted below:

- The Satavahanas witnessed peace and security in the Deccan
- The development of art, architecture and literature helped for better future.
- The socio religious and cultural policy of Satavahanas was responsible for development in the fields of art, architecture and literature.

Thus the entire study has documented all available sources and tried to manifest new ones in an interesting manner.

Thus all the explorations made in this work bring us to the conclusion that there existed social cohesion in the period. The social piece and cohesion was root cause of all round development. Paithan victory became “south Kashi” second religious capital in the Deccan. The entire south India during Satavahana period was witnessing a creative revolution which had reflected in quality goods and products. The Deccan in general and Maharashtra in particular witnessed a new age of awakening due to the support by Satavahana rulers. A critical study of all the efforts made by Satavahana kings revealed that they were positive and proactive towards bringing a total change in the province. Their sincere efforts had been responsible for creating social and cultural awareness at all levels. The real contribution of Satavahana lies in their cultural manifestation of highest excellence. All these efforts made by Satavahana rulers were responsible for ushering a new age of social awakening in the Deccan, which lead towards high watermark in every field. The study of Satavahana’s cultural contribution was unique in itself. The Satavahanas were unparalleled and incompatible to their contemporary dynasties in the world. Thus the entire Deccan was able to gain peace, security and progress in this period.

Thus the study of political, socio economic and cultural life under Satavahana had led to examine all these facts in new angle. Many unexplored and hitherto neglected aspects have been studied for the first time in this work. The new sociological approach has helped to correlate old and new sources. All divergent views were also recorded and new approach was provided to the old resources.

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APPENDIX:



Karle Cave



Junnar Cave



Sanchi Stupa



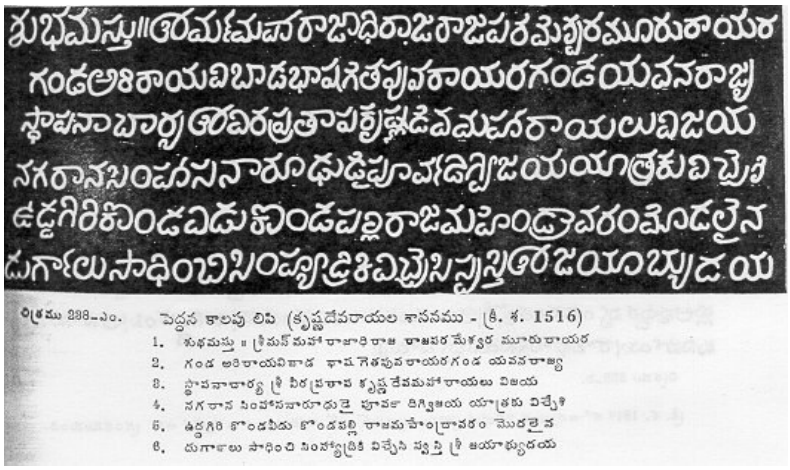
Amaravati Stupa



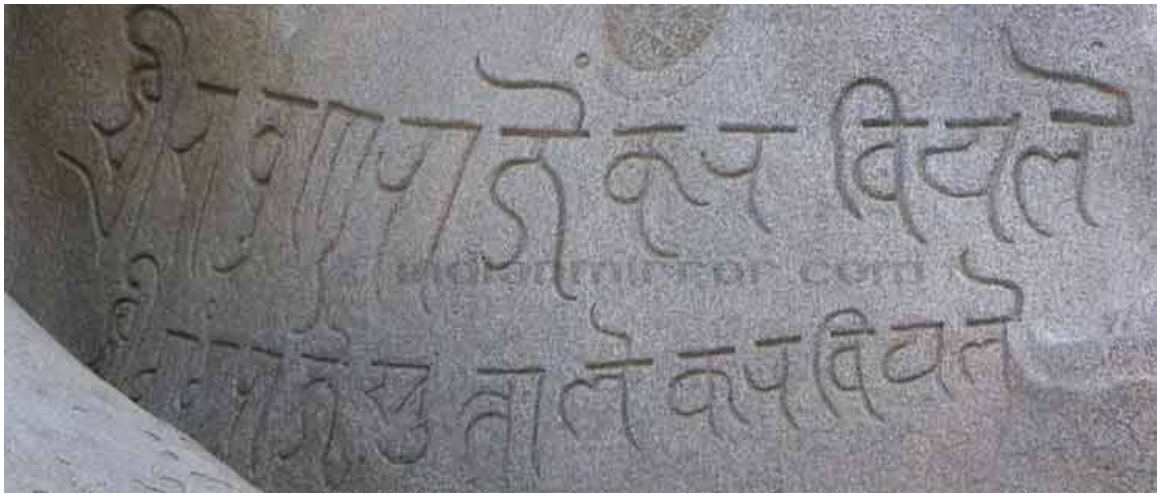




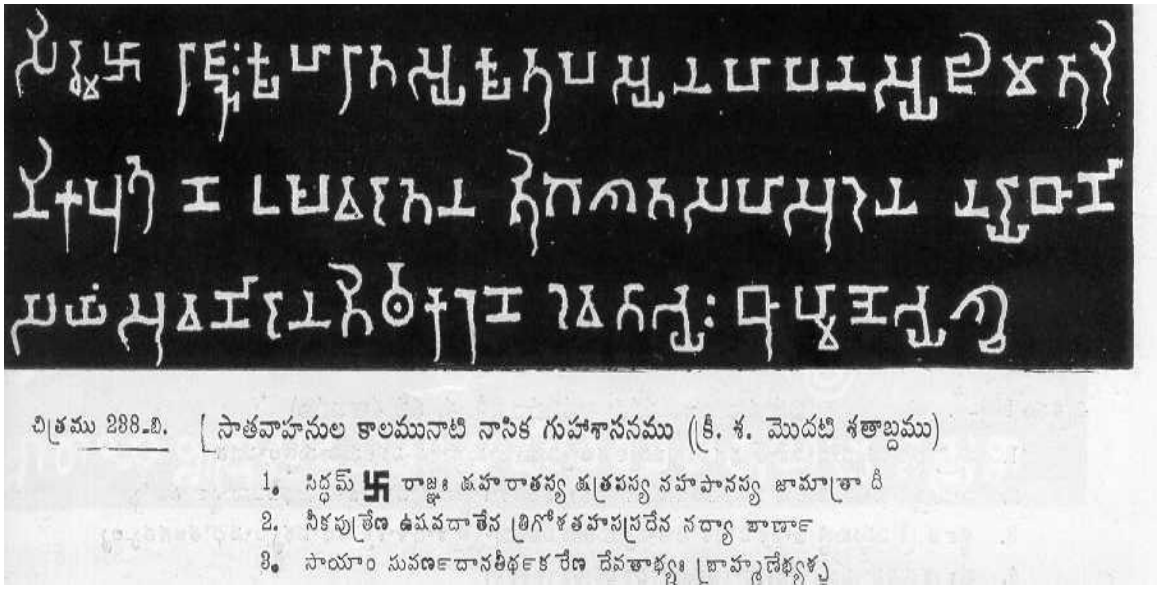
Satavahana Coins



Satavahana Kannada Inscription



Satavahana Marathi Inscription



చిత్రము 288-బి. [సాతవాహనుల కాలమునాటి నాసిక గుహాశాసనము (క్రీ. శ. మొదటి శతాబ్దము)

1. సిద్ధమ్ 卐 రాజ్ఞ: మహా రాతస్య మత్రపస్య నహా పానస్య జామాత్రా దీ
2. నీకపుత్రేణ ఉషవదాతేన త్రిగోశతహస్రదేన నద్యా వార్తా
3. సాయాం సువర్ణదానతీర్థకరేణ దేవతాభ్య: బ్రాహ్మణేభ్యశ్చ

Satavahana Prakrit Inscription



Satavahana Sanskrit Inscription

"*SOCIO ECONOMIC LIFE OF SATAVAHANA PERIOD*"

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Introduction:

Satvahana's or Shaliwahana's dynasty has played an important role in the history of South India, when fortunes of Indian culture were flourished. Satvahana dynasty has contributed a great deal for enriching Indian culture. The Satvahanas ruled for more than four centuries and provided peace and glory towards the history of Deccan. While there was uncertainty and instability in South India, Satvahanas contributed a great deal in the field of art, literature, and culture. They not only ruled south India but also they ruled entire sub continent and which was vast geographical and cultural expression. Pratisthan or Paithan was a capital of this dynasty and it was epi-centre of socio economic and cultural change, which continued for more than three hundred years. Trade and commerce accelerated and equally art and architecture also flourished in the region. Activity of scooping of rock cut caves began for the first time in the Deccan. Further local literature in Paishachi or Prakrat language received tremendous impetus. There was all round development in different aspects of cultural life. In this research work cultural history of Satvahanas will be properly high lighted, which was not thoroughly up till now.

For a long time political history was a main focus and cultural history was totally neglected. Hence a contribution of Satvahana dynasty will be documented here by adopting strategy of

cultural historiography. A new approach of historical sociology has been adopted in this research work.

Key worlds: *socio economic*, *Satavahana period*, *social life.*

.**Objective of the study:-**

The present paper has been prepared keeping in mind the following objectives.

1) To understand the ***study of socio economic life in ancient Satavahana period.***

2) To understand the ***Satavahana period was period of peace and glory***.

Research methodology:-

All are a the data present study should have collected from s secondary source of data collection, related book's, webs ,journals, and other published or unpublished data.

Socio economic life in Satavahana period

The study of socio economic life in ancient period is complex because there is a lack of sources and authentic sources are quite rare and scanty at one hand and they are not easily available on the other hand. Satavahana period was period of peace and glory. Social cohesion was a major reason behind the prosperity of the period. R.C. Majumdar has observed that "While in Greeks, the Parthians, the Sakas and the Kushanas were harrying the north western frontier of India; a powerful kingdom was established in the Deccan by the Andhras." (1) Being so they had an added advantage in the all round development of the region. It has been pointed that "Their history is not definitely known but it appears very probable that shortly after the death of Asoka they threw off the yoke of the Maurya dynasty, and thereby brought about its downfall. " (2) There was a vacuum in south India and Satavahana that to fill it due to their active role on the matrix of power in South India in general and Deccan in particular. They played a vital role when there was Dark Age in north India and uncertainty in South India. The Satavahanas or the Shalivanas ruled entire Godavari Krishna pennunsula or delta. It has been

observed that "Pratisthan a modern Paithan or Pytoon on the Godavari was their western capital, while Dhanyakataka, near Bezwada on the Krishna was the eastern capital." (3) Rich natural resources, availability of water, minerals laid to the growth of trade and commerce in the Satavahana period. The Satavahanas due to their political ability they were able to bring cohesive social life. It has been pointed the society under the Satavahanas was divided with reference to the offices held and duties performed by the people. According to Rapson these officials were connected with the royal family by blood or by caste. The second social class comprised officials like Amatyas, Mahamatras and Bhandararikas and non officials like merchants, head of caravan traders, head of trade guilds etc. The third social class was composed of the physicians, scribes, cultivators, druggists, goldsmiths, etc. The fourth and the last social class included the carpenters, gardeners, blacksmiths, and fishermen. The mercantile people and the cultivators were divided into Grihas, Kulas or Kutumbas meaning families at the head of each of which there was a Grihapati or Kutambin i.e. the head of the family who occupied a position of authority in the family." (4) The classification of social life was based on professional abilities. About organized social stratification it has been observed that "One speciality of the Satavahana period was craft guilds. There are references to guilds of the oil pressers, artisans, potters, corn dealers, weavers, bruisers and bamboo workers. The existence of guilds indicates corporate life of the time." (5) The economic prosperity led to the affluence of art and architecture in Deccan. The prosperity growth and stability led to development of art and architecture in Deccan, which is evident on the basis of cave temples at Rajtadag.

The study of social life in ancient India can be conducted on the basis of sources such as inscriptions, coins, as well as reports of excavations and literary sources such as Puranas. About the study of social life Gisbert has observed that "The essential fact behind it is that man has always belonged to a society of one kind or another, and that without it he cannot exist at all." (6) Social life in Satavahana period is not exception to this. It has been pointed that "The question of the nature of society is largely connected with the question of its origin. It is the former, as we shall presently see, on which the latter depends as a kind of corollary." (7) Like other ancient Indian period, Satavahana period was also part of feudal social structure. It has been pointed that "The natural sociality of man, which is so evident, has nevertheless been

repeatedly called into question in history for various reasons. Some of these are mutually opposed." (8) Indian social life being divided in Varna system was many times, mutually opposed to each other till they survived together because of social bonds and cultural needs. About social life in Satavahana period, Tripathi has observed that There were at least four classes of social divisions. The Mahabhojas, the Maharathis and the Mahasenapatis, who controlled the rastras or districts, comprised the highest rank of society. The second class included officials like the Amatyas, Mahamatras, and the Bhandagarikas such non officials as the Naigama (merchant), Sarthavaha (head of the trader), and the Sresthin (chief of the trade guild). The third class consisted of the Vaidya (physician), Lekhaka (Scribe), Suvarnakara (goldsmith), Gandhika (perfumer), Halakiya (Cultivator) etc. The fourth class comprehended the Malakara (gardener), Vardhaki (carpenter), Dasaka (fisherman), Lohavanija (blacksmith) etc. The head of the family (kula) was called Kutumbin or Grihapati, his position was certainly one of authority. "(9) The life during Satavahana period was thus based on values and ideals. The social life was full of enthusiasm and spirit which is evident on the basis of social exchange.

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